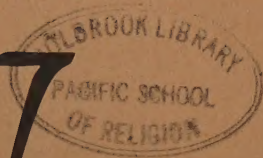


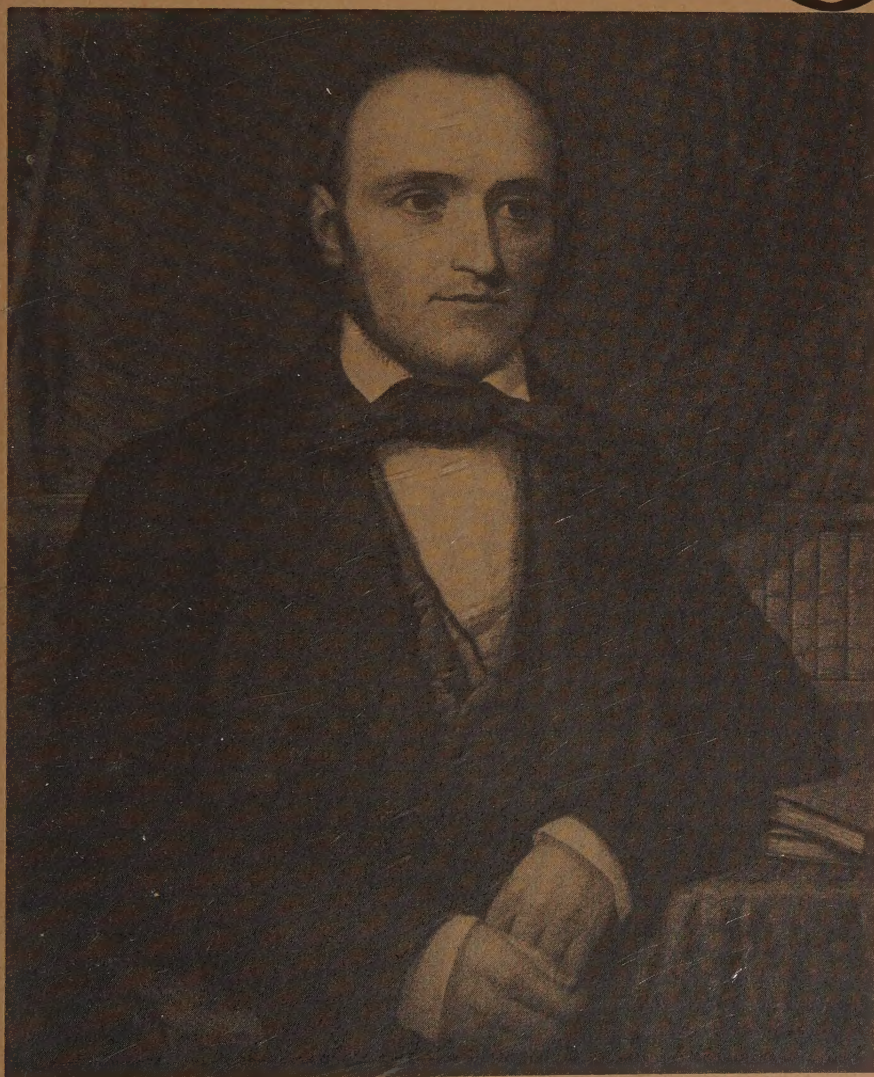
APRIL 1980

The HYMN



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ON THE COVER: Philip Schaff, 1819-1893, pioneer American hymnologist and German Reformed hymnal compiler, about 1854. See pages 93-94, 121.

Editor's COLUMN

This issue of *The Hymn* illustrates particularly well the broad variety of approaches to hymnody which are included in this publication. There are learned and practical articles, bibliographies, news articles, new hymns, and reviews of books and periodical literature. The contributors range from church musician and musicologist to librarian and professor of chemistry.

A practical article by James Sydnor, the second in a four-part series concerned with improving congregational singing, is followed by a historical survey by Paul Westermeyer, "German Reformed Hymnody in the United States." John Burke deals with the issue of "Hymns for Children." Three other articles are of specialized interest—one by David Music concerning the hymn tune MANOAH, one by John Garst tracing the appearances of the text "Poor Wayfaring Stranger" and its tune, and a third by Karl Kroeger focusing on a Moravian tunebook, James Hutton's collection of 1744. Keith Clark concludes his extensive four-part bibliography of hymnal handbooks in this issue. An unusual feature in this issue is a humorous article. You will laugh while you learn something about hymnal indexing as you read Hugh McKellar's article.

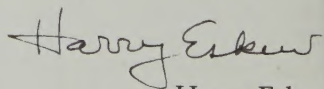
The Hymnic News section calls attention to three summer meetings, including the HSA National Convocation and Hymn Writing Course at Princeton. Additionally, information is given on reprints of two early American hymnals. Perhaps most

interesting in the news items is the list of hymns sung during Pope John Paul's visit to the United States.

The January issue included three new hymn texts. This issue introduces a relatively new text and tune respectively by Jeffery Rowthorn and Gerre Hancock.

In addition to Austin Lovelace's reviews of hymnic periodical literature, several significant books are reviewed in this issue. William Teague has reviewed *Cantate Domino*, another supplement to *The Hymnal 1940* (The earlier Episcopal supplement *Hymns III*, was reviewed in our January issue.). Allan Mahnke has reviewed two books on church music: *A Handbook of Church Music* (ed. by Carl Schalk). Finally, Phillip Sims has reviewed two recent books by the most prolific hymnologist of our time, Erik Routley: *An English-Speaking Hymnal Guide* and *A Panorama of Christian Hymnody*.

This column would be incomplete without a word of sincere thanks and appreciation to the out-going President of the HSA, William J. Reynolds. In addition to contributing his fine column for the past two years, he has been a constant source of encouragement and help to me as your editor. I'm sure I speak for a large number of our readers in wishing him Godspeed as he on May 1 joins the faculty of Southwestern Baptist Theological Seminary, Fort Worth, Texas.


Harry Eskew

President's

MESSAGE

One of the many pleasant things the incoming president of the Hymn Society inherits is the responsibility of writing this page in each issue of *The Hymn*. This is my eighth and last effort. With the July issue, Carlton R. Young, the new president, will be responsible for this page.

Dr. Young (known to his friends by the illogical nickname "Sam") is a distinguished colleague whose friendship has enriched my life for more than two decades. Hymnal editor, composer, educator, clinician, church musician, teacher, articulate author—he brings great credentials to this position.

As I reflect over the blessings of the past two years, I count as most significant the opportunity to work with so many extraordinary people.

The Executive Committee, listed on cover page two, is a group of individuals who are talented and skilled, and who possess unusual insights and understandings. One senses in a meeting of this group the dimension of strength and richness which the Society draws upon as a most unusual resource.

A common love for hymnody, the body of Christian song, draws together many who share in this intriguing task: Those who contribute to the pages of this periodical; others who share their knowledge and skills in workshops, services,

hymn festivals, etc.; and those who make a continuing contribution to the Dictionary of American Hymnology.

To all of these, and to many more whose names are anonymous, I would express sincere gratitude for contributions, large and small, that move the Society on its way.

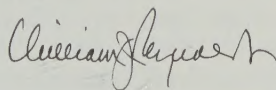
A special word of appreciation to two dear friends.

Harry Eskew, who edits this periodical as a labor of love, receiving no remuneration for the many, many hours invested in this endeavor, merits special praise. *The Hymn*, more than any one thing, ties the membership together in a common bond as we read its pages each quarter.

W. Thomas Smith, the Society's executive director, keeps the "store" in Springfield, Ohio. His ever-widening circle of influence deepens our conviction of the rightness of his leadership in this capacity.

Thank you for the honor that has been mine to serve as the president of the Hymn Society of America.

Sam, it's all yours!

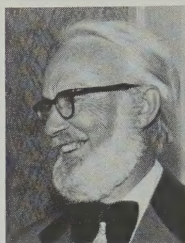


William J. Reynolds

How to Improve Congregational Singing

2. Who Develops Great Congregational Singing?

A Series of Four Articles by
James Rawlings Sydnor



James R. Sydnor, a widely respected leader in church music, is retired from the faculty of the School of Christian Education and Union Theological Seminary, Richmond, Virginia. He is author of *The Hymn and Congregational Singing* (1960) and reviser of Millar Patrick's *The Story of the Church's Song* (rev. ed., 1962).

Who is responsible for developing congregational singing? Every individual in the congregation!

The person in the pew who sings heartily and thoughtfully every time a hymn is announced is directly promoting this musical offering. The parent who sings a hymn stanza while tucking a child in bed is helping create a life-long affection for and dependence on hymns. The church school teacher who refers to hymn texts to underscore and elucidate lessons is laying a foundation for singing hymns with understanding.

Obviously the more influential a post a person has, the greater is his or her opportunity and responsibility. The minister and the staff musicians in most denominations are usually charged with this primary responsibility. But it is a fact of life that ministers lead extremely busy professional lives—preaching, counselling, studying, administering, and visiting. Organist/choirmasters are frequently just that—organists and choir directors. The major portion of time and thought is given to study of choral music and to the organization and direction of various choirs. Organ practice eats up another sizable amount of time. If anything is to be slighted, congregational music is the most vulnerable.

Therefore, if the magnificent

benefits of great congregational singing are to be appropriated, a firm decision must be made that a sensible development plan will be adopted, tasks assigned, sustained efforts made, and progress periodically assessed. Let us think about a special group which could be charged with the development of a singing church.

A Task Force to Develop Congregational Singing

The congregation by its own approved procedures should appoint a committee charged with developing congregational singing. The minister and musician should belong to this group not only to assist in drawing up realistic productive plans but also to monitor the implementation of them. It seems desirable to produce a written plan, perhaps for a three-year period, with specific projects and goals to be achieved at specified intervals during this period. Assign responsibility for these various activities. Then, at six-month intervals, the committee should meet to hear reports and assess results and, if necessary, change plans and reassign responsibilities. It goes without saying that the chairperson should be one who is enthusiastic about the potential of hymns in the life of peo-

ple and who has a knack of firm and tactful leadership.

To help prime the pump, I am going to list 20 ideas or activities, each of which could assist in releasing the spirit of song in most members of your congregation. They are not listed in order of priority. Of course, you would not use all of them at once. Some might never be useful in your situation. Furthermore, you may think of projects which are not enumerated here.

1. *Hymn of the month.*

Some denominations select and publish an annual list of 12 hymns to be studied, learned, and sung throughout its churches, one each month. This list could be followed exactly or adapted to local needs. If a denominational hymn-of-the-month program is non-existent, you could draw up a list of your own, balancing familiar with new hymns. A particular monthly hymn would be sung frequently during the month in various church gatherings. Families and individuals could memorize the texts and use them in devotions or as sung graces.

The next article in this series will discuss how to teach a new hymn to a congregation.

2. *Hymn information.*

The persons in the pews frequently have their interest in hymns whetted by learning facts about backgrounds, tune names, scriptural bases, etc. For example, the story behind the hymn "If thou but suffer God to guide thee" is not only interesting but it also illuminates the meaning of the words. This information can be gleaned from handbooks or companions which give data about each hymn in a

denominational hymnal. If your denomination does not have a hymnal handbook, I suggest the *Guide to the Pilgrim Hymnal* by Ronander and Porter (United Church Press). It will have concise accurate information about most of the hymns you will be apt to need.

This information can be transmitted to the congregation through the printed service bulletin, the parish newsletter, or can be told succinctly before the hymn is sung. For example, the hymn "Jesus, lover of my soul" was written shortly after Charles Wesley's conversion in 1738. When it was published two years later, it had a heading "In time of Prayer and Temptation," later changed to "In Temptation." The knowledge of this context enriches our understanding of the writer's meaning and emotion.

3. *A hymn playing class.*

The staff musician could have several sessions on good hymn accompaniment for pianists who play for church school classes. Information about this technique of hymn playing is usually found only in periodical articles or in chapters in church music texts. Eskew and McElrath, whose book *Sing with Understanding: An Introduction to Christian Hymnology* was mentioned in the prior article of this series, list more than a score of these sources of hymn playing information in their bibliographies.

4. *Hymn festivals.*

A hymn festival is a celebration of the faith through congregational song. It may be planned by a local congregation or a group of churches in a city or region. These inspiring

services, whether denominational or interdenominational, have been sponsored or co-sponsored by such groups as a rural or urban ministerial association, an organist guild chapter, a council of churches, or the Hymn Society of America.

Under expert leadership and surrounded by throngs of singing Christians, a layperson usually gains a completely new experience of praise through song. She or he takes back to the home congregation a new concept of stimulating, intelligent singing. The seeds of positive influence planted by such festivals are numberless.

Dr. Austin Lovelace in "Hymn Festivals" (*Paper XXXI* of the Hymn Society of America) describes the history, purpose and function, types of services, planning, resources, and varied treatment of hymns. He then gives six complete orders of hymn festivals. "*Hymn Festivals*" is available for \$1.50 from the HSA National Headquarters, Wittenberg University, Springfield, OH 45501.

Recent issues of the Hymn Society newsletter *The Stanza* have listed scores of hymn festivals which have been held across the country. The last issue of *The Hymn* (January 1980) published plans for "A Commemorative Festival of Hymns for 1980" by Dean B. McIntyre.

Heinz Werner Zimmerman gave an account of a hymn festival in Germany held on September 9, 1979 (*The Hymn*, October 1979): "As far as I know, this 'Kirchenlieder-Festival' in Worms on the Rhine will be the first Hymn Festival in Germany." Later in the article he described an objective of the festival: "We'd like to show to the public which varied means church music has at its disposal, and to show the church musicians what to do with these means. We are deeply con-

vinced that church music can be alive only as long as the church hymns are alive. For this reason we want to do something for them."

Some festival planning groups invite an outstanding festival leader to be guest conductor of the event. The Hymn Society can suggest resource people. I will mention that Mr. W. Thomas Smith, Executive Director of the Hymn Society, is available to direct festivals and to hold workshops. Some such schedules as the following could be planned. Saturday morning she or he could have a conducting workshop with the choir leaders. That afternoon all the participating choirs could assemble for rehearsal of the hymns and the hymn anthems to be used in the Sunday afternoon festival. Choral technique instruction of a general sort could also be included in this rehearsal. Sunday morning the guest leader could speak to assembled adult church school classes or preach at one of the local churches. That afternoon the festival could be held in a church or auditorium large enough to contain the choirs and congregation.

5. *Hymns for aging and shut-ins.*

Church groups are becoming increasingly sensitive to the needs of the aging and shut-ins. Several years ago the Hymn Society cooperated with the National Retired Teachers Association and the American Association of Retired Persons in encouraging the writing of hymns celebrating the later years of life and the meaning of aging. Out of 1200 submitted texts, ten have been published by the Hymn Society under the title *10 New Hymns on Aging and the Later Years*. The Lutherans, Southern Baptists, and Presbyterians have hymnals in large print. Some hym-

nals are also printed in Braille. The Library of Congress, Division for the Blind and Physically Handicapped, makes large-print and Braille hymnals available on loan free of charge to the blind or visually handicapped.

6. *A lending library of hymn recordings.*

Many families have phonographs and might enjoy borrowing a recording of hymns. Topnotch discs are available, which can be purchased through record shops. Here are a few titles:

Sing to the Lord—16 *Early American Folk hymns*. The Robert Shaw Chorale. RCA Victor LSC-2942. Shaw has several other hymn recordings.

Hymns for All Seasons. King's College Choir, Cambridge. David Willcocks, director. EMI Records CSD 3739.

Hymns of All Seasons. St. John's College Choir, Cambridge. ARGO ZRG 5405.

Praise Ye the Lord. Hymns and processions for brass, organ and voices. HR 748. Agape Records, Carol Stream, IL 60187.

A Time for Singing. 62 sing-along hymns for use by families in their homes during all the festivals and seasons of the church year. Paul Manz is organist. Order from Augsburg Publishing House, 426 South Fifth Street, Minneapolis, Minn. 55415.

I want especially to recommend the last title. The album has three discs of hymns, magnificently sung and recorded, and sells at the bargain price of \$6.95. A paperback collection of these 62 hymns is available at 35¢. Not only can an individual or family sing along with these recordings but the total album is also a model of various means of hymn accompani-

ment and arrangement. Although it is based on Lutheran hymnals, most of the hymns are sung by many denominations. Here are some titles: "Let all mortal flesh keep silence," "Jesus shall reign," "Crown him with many crowns," "Love divine, all loves excelling."

7. *Hymn textbooks for the church library.*

Many churches have an extensive collection of books on theology, biblical study, worship, church history, and the like. See to it that a section of hymnody is added and advertised and read. The Hymn Society will soon publish a revised edition of *A Short Bibliography for the Study of Hymns*. This includes titles of such items as hymn histories, collections of hymn backgrounds and stories, and manuals on the use of hymns. By all means, have your church library subscribe to *The Hymn*. These books and journal could be borrowed and studied by individuals in the congregation, by staff, and by teachers.

8. *Hymnals in the home.*

Encourage the private ownership of hymnals. Until this is done, congregational singing can never reach its highest level. Dr. Louis Benson gives a prime reason for owning a hymnal. He wrote, "it is only the precedent appropriation of the hymn's message by each individual heart that makes its congregational singing worthwhile."¹

When there are hymnals in the home, hymns can be read in private devotions and the music can be played by instrumentalists. Urge the establishment of the custom of singing a hymn stanza as a blessing or grace at mealtime. "Now thank we all our God" was written by Martin

Rinkart to be sung as a table grace for his family. Use seasonal hymns for this purpose.

A noteworthy illustration of family singing of hymns was recounted by Sabine Bonhoeffer Liebholz in an article "Dietrich Bonhoeffer: a Glimpse into Our Childhood." She was the twin sister of the famous German theologian. In this article she tells in beautiful detail about two family ceremonies in which hymns were sung—one on Christmas Eve and the other on New Year's Eve.

On Christmas Eve with family and servants assembled near the Christmas tree and creche, their mother read the Christmas story. Sabine wrote, "After the Christmas story she always started the song, 'This is the day which the Lord has made.' I remember that the tears sometimes came to her eyes at the verse:

*If I would grasp this wonder
My spirit would in awe stand still;
In adoration, too, would ponder
The love that God unending wills."*

Sabine concludes her account of New Year's Eve as follows, "With all of us gathered close together, our mother read the 90th Psalm, 'Lord, Thou art our refuge forever and ever.' The candles became shorter and the shadows of the tree longer. As the Old Year was rung out, we sang Paul Gerhardt's New Year hymn:

*Now let us go and make our way
With singing and with praying
Before the Lord who 'til this day
Our life its strength has given.*

By the time all the verses were sung, the bells were ringing in the New Year."²

It is no wonder that years later in solitary confinement in the Nazi Tegel prison, Dietrich should turn again for spiritual comfort to Gerhardt's hymns.

9. Dramatizing hymns.

Hymn backgrounds and meanings frequently offer material for dramatization. These plays or pageants can be a part of special hymn singing events or following a church night supper. Perhaps some talented member of your congregation could write one. For further information see Ernest K. Emurian's article "Dramatizing Hymns" in *The Hymn*, January, 1980.

Be sure to examine *The Singing Bishop* which is a dramatized interpretation of the Palm Sunday hymn "All Glory, Laud, and Honor." Composed by Hal H. Hopson, it is a unique and delightful children's cantata with a small cast of characters, keyboard and optional other instruments, children's or youth choirs and congregation. It is published by Choirsters Guild, P. O. Box 38188, Dallas, TX 75238. Check also the Guild's series of hymn study sheets and their cycle of hymns recommended for children.

10. Sound film strip on hymns.

Consider the development of a sound film strip on some aspect of congregational singing. Some member of your congregation may have the equipment (camera, projector, recorder) to handle the technical aspects. The filmstrip could illustrate the background of a particular hymn or could be shown while hymn stanzas are sung. Consider, for example, the text of "All beautiful the march of days as seasons come and go." A sound filmstrip on the general subject of hymn singing called "Music in the Pews" was developed by the writer of this article. It can be procured from the Presbyterian Joint Office of Worship, 1044 Alta Vista

Road, Louisville, KY 40205 in a kit called *Sounding Praise*.

11. *Integrate hymns and the church school curriculum.*

Many denominational educational materials draw upon the resources of the hymnal. Some local educational authority with an appreciation for hymns could assist teachers to develop lesson plans and projects which utilize hymns. As we stated earlier, the hymnal is filled with commentaries on Christian theology and experience. Many hymnals have indexes of scriptural allusions in hymns. Teachers could gain assistance from Donald A. Spencer's *Hymn and Scripture Selection Guide* (Judson Press, Valley Forge, PA 19481. 1977. \$6.95). For example, Cyril Alington's hymn "Come, ye people, rise and sing" is a concise exposition of the doctrine of the Trinity. Luther's "Come, Holy Ghost, God and Lord" describes the person and work of the Holy Spirit. If a teacher needs help in teaching and leading a class in singing, perhaps some member of the adult or youth choir could be of assistance.

12. *Informal hymn singing.*

Congregations enjoy occasional opportunities when they can request their own favorite hymns. A half hour following a church night supper is a good time. Some leaders mix in some rounds and folk songs.

13. *Congregational rehearsals.*

Congregations need and deserve some specific opportunities to be taught how to sing hymns. A later article in this series will describe how to conduct them. In the meantime, if

you have access to the excellent book *Music and Worship* by Davies and Grace (The H. W. Gray Co., 1935), study Chapter IX, "Congregational Singing."

14. *A hymn cassette program.*

With the widespread use of cassettes in home and automobile, an imaginative program could be devised to increase absorption, especially of unfamiliar hymn tunes. For example, several stanzas of each of the different hymns to be sung in public worship for the next three months could be recorded by the choir. These cassettes could be made available to church members for a nominal fee. At the end of this period, they could be returned for transcription of another batch of hymns. Since most laypersons learn new hymns by rote, this would enable them to hear the new melodies repeatedly before being asked to sing them.

15. *Hymn writing contest.*

Give members of your congregation an opportunity to write hymn texts and tunes. Some guidelines should be provided. These hymns could be sung at formal or informal occasions by choir and/or congregation.

16. *Hymn anthems sung by choirs.*

There is a large number of excellent anthems based on hymn texts and tunes which are adapted for adult, youth, and/or children's choirs, plus congregation in some cases. The Hymn Society newsletter *The Stanza* frequently contains lists of good anthem titles and sources (see, for example, the issues of February, 1978 and August, 1979).

Carlton R. Young has just published a new collection of choir music which includes a number of new settings of familiar hymn texts. Here are some of the titles: "This is my Father's world," "Joy to the world," "Christ is made the sure foundation," "Jesus calls us," and "Here, O my Lord, I see Thee face to face." A congregation, hearing these anthems well sung, will gain a fresh insight into these texts. In addition to these well-known texts, there are many new hymns including ten by Fred Kaan. The title of the collection is *Choirbook for Saints and Singers* (Agape, Carol Stream IL 60187. #939. 1-14 copies \$4.95; 15 or more copies \$3.95.) With 95 hymns, responses or anthems, this high quality book is a bargain.

The following books will give suggestions as to the arrangement of hymns as anthems: Lovelace and Rice, *Music and Worship in the Church* (Abingdon Press, pp. 133-134), Sydnor, *The Hymn and Congregational Singing* (John Knox Press, pp. 126-129). Alice Parker's *Creative Hymn-Singing* (Hinshaw Music, Inc., P. O. Box 470, Chapel Hill, NC 27514) has many innovative suggestions.

17. Hymn memorization.

Encourage your church members to memorize hymns. One way would be to print a hymn or at least a stanza in the church bulletin or newsletter with the suggestion that people, especially older elementary grade children, be urged to memorize it.

18. Hymn familiarity survey.

Discover exactly what your congregation's repertoire and desires are. By some kind of questionnaire find out what your people's favorite hymns are and also how many

hymns are known. A sound hymnic educational program is based on hard data of the present knowledge and skill of the group of people.

19. Variety in hymn singing.

Some denominations, notably Lutherans, recommend variation of methods of singing hymns. For example, the bulletin can indicate that certain stanzas will be sung by all people and other stanzas by choir. If desired, men could sing certain stanzas and women other stanzas. People on one side of the sanctuary could answer those across the aisle. The text of the hymn is the clue to such arrangements. The examples of hymn festivals given in Lovelace's *Hymn Society Paper XXXI*, "Hymn Festivals," show how such variety can be secured. Alice Parker's book, mentioned above, also gives guidance.

20. Sermons based on hymns.

Sermons are properly based on the Holy Scriptures. Many of our finest hymns likewise have their roots in God's revealed Word. Since a great deal of biblical truth is found in certain hymns, some ministers occasionally preach sermons or give brief talks based on these hymn texts. They thereby accomplish two things: first, they illustrate the Scripture passage which gave birth to the lines of the hymn, and second, they increase the comprehension of the congregation whenever that particular hymn is sung thereafter. The scriptural indexes in the hymnals and Spencer's book, mentioned above, will give aid. Erik Routley has interpretative essays on 49 hymns in his book *Hymns and the Faith* (The Seabury Press, 1956).

(continued on page 96)

German Reformed Hymnody in the United States

Paul Westermeyer



of Pennsylvania, 1830-1900" (Ph.D., University of Chicago, 1978).

Photographs in this article are courtesy of Lancaster Theological Seminary of the United Church of Christ, successor to Mercersburg Seminary.)

I. European Antecedents and Immigration

"Reformed" often suggests France, the Netherlands, Switzerland, England, or America. It is not usually associated with Germany where Lutheran influence often obscures other branches of the 16th century Reformation. Yet Germany and German-speaking peoples were not without their Reformed churches. These bodies, like their Reformed and Lutheran brothers and sisters elsewhere, also came to the North American continent.

The German Reformed who first immigrated to America were largely from the Palatinate, the area in southwest Germany along the Rhine River. There at picturesque Heidelberg University Caspar Olevianus and Zacharias Ursinus in 1563 prepared the confessional symbols—the Heidelberg Catechism and the Palatinate Liturgy. German Reformed folk, however, did not comprise the only religious grouping in the Palatinate. The Reformation came late to this area, about the time of Luther's death, and it became a seedbed of religious rivalry. Especially after the beginning of the Thirty Years' War in 1618, the Palatinate represented a wide spectrum of confessional diversity. It was also ravaged by war. At the end of the 17th century, Louis XIV

repeatedly devastated the region. Wars continued to plague it in the 18th century. To escape the devastation, economic hardships, and religious quarrels, and to seek land and adventure, large numbers of Palatines immigrated to America and eventually to the haven of religious liberty carved out by William Penn—Pennsylvania.

Immigration increased rapidly after 1710. By 1780 there were more than 200 German Reformed churches in Pennsylvania and nearby states.¹ The task of bringing churchly order out of the frontier chaos fell to Michael Schlatter (1716-1790). In 1747 in Philadelphia Schlatter convened the Reformed ministers and elders into a body known as the Coetus ("that which has come together," i.e. a convention). This body related itself to the Reformed Church in Holland until 1793 when it became an independent Synod called "The Synod of the Reformed German Church in the United States of America."

German Reformed believers acknowledged their indebtedness to Luther, but John Calvin and Ulrich Zwingli served as their chief mentors. Zwingli, however, was not a force as far as church song was concerned. A better musician even than Luther, he

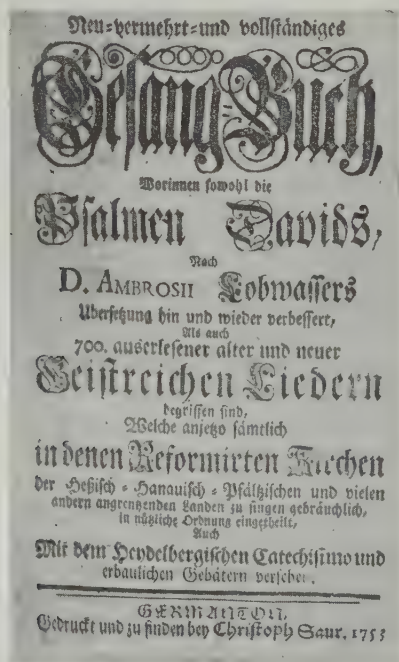
nonetheless regarded music in worship as distracting clamor before men. He therefore removed singing altogether in Zürich. Calvin, on the other hand, restricted church music to the unison singing of metrical psalms, a practice he deemed to have sufficient weight and majesty for worship. It was Calvin's example which the German Reformed followed.

For a rhymed version of the Psalms these people looked to Ambrosius Lobwasser (1515-1585), a Lutheran professor of law at Königsberg who in 1565 translated the Genevan Psalter. The German branch of the Reformed communion, however, was never so opposed as Reformed groups elsewhere to poetry other than psalms. This was especially so after the hymn-writer Joachim Neander (1650-1680) published his hymns in 1680. When they came to America, therefore, the German Reformed as a matter of course included both

psalms and hymns in their church song.

II. European Influence In America: the 18th Century

At first European hymnals were used on this continent. *Neuvermehr- und vollständiges Gesangbuch*, called "Marburg" because it came from Marburg, Germany, was especially popular. In 1753 Christopher Saur reprinted it (see title page below) and eventually added Pennsylvania to the title.² (This book should not be confused with the Lutheran "Marburg."³) Besides the metrical psalms it contained 700 hymns. Melodies were printed at the head of some hymns, but usually only the title of the proper melody was given. The sturdy and ample supply of German chorales and tunes provided much of the music, usually sung from memory. Since the hymnal contained other materials such as lessons, prayers, and the Heidelberg Catechism, it doubled as a prayer-book. Worshippers often had



their names engraved on these volumes, and they carried them to and from Sunday services. At home the books supplied private and family devotional resources; at church they provided the congregation its part in the service, a part limited largely to the singing of psalms and hymns.

The "Marburg" hymnal was replaced in 1797 by *Das neue und verbesserte Gesangbuch*,⁴ nicknamed "Hendel's Gesangbuch" for John William Hendel (1740-1798), a Philadelphia pastor who chaired the committee which produced it. It relied on the "Marburg" predecessor and retained the usual Reformed organization—first, metrical psalms, then hymns. While it kept much of the "Marburg's" content, it simultaneously moved in a pietistic direction of personal warmth and emotion. Rationalistic influences were apparent in the omission of prayer-book materials like prayers

and lessons for the Church Year.

Musical practices varied. Choirs and precentors aided the people's memory. Some rural churches even adopted the Anglo-American custom of lining-out, which they continued until late in the 19th century. The usual Reformed stricture against organs and other instruments was not held nearly so strongly among the Germans as among their English and American brothers and sisters, but especially in rural areas it combined with poverty to keep organs out of some churches until well into the 19th century. Urban churches, however, moved more quickly. First Reformed in Lancaster, Pennsylvania, was graced with a Tannenberg organ as early as 1770. Organists there relied on European musical publications which contained soprano and figured bass for the psalms and hymns.⁵ German chorales provided the usual fare.

III. Turn of the Century Modifications

German traditions, set into the American musical landscape, could not continue untouched. At the turn of the century the American invention of shape-notes was combined with German in some fascinating publications which illustrate the accommodations and changes that were attempted. Isaac Gerhart, a German Reformed pastor, and Johann Eyer, an organist in Selinsgrove, prepared one of these books and called it *Chorale-harmonie*.⁶ Gerhart and Eyer compiled it to accompany "Hendel's Gesangbuch," though they aimed it at a broad cross-denominational public as well. Intended to remove the need for lining-out, it contained a large number of chorales plus tunes like SICILIAN HYMN and ADESTE FIDELLES (sic.). Melodies, in anachronistic fashion, usually were placed in the

tenor. Fuging tunes were included at the back of the book. What a curious mesh of European and American traditions!

Germanic musical traditions were not the only vulnerable element in the American environment. The climate of rationalism and pietism loosened confessional integrity. Lutherans and German Reformed saw one another as fellow countrymen with a common Protestant Reformation heritage in their adopted Pennsylvania home. Frugality, necessity, and ties of kinship had compelled them in many cases to share the same "union church" buildings. Why not neglect doctrinal differences, share educational endeavors, and perhaps even merge? Official efforts to merge bore no fruit, but a practical merger of sorts was

effected by a common hymnody largely devoid of either Lutheran or Reformed components. In 1817 Schäffer and Maund published a hymnal called *Das Gemeinschaftliche Gesangbuch*.⁷ The most successful of the joint hymnic ventures, it and its successors were reprinted at least 38 times until the final printing in 1889. Conceived as an attempt to break the partitions between the German Reformed and Lutherans, it received endorsements from both groups. It omitted classic Lutheran chorales and the Reformed psalter, abbreviated or altered chorales it included, and generally favored rationalism. In spite of its commercial success, it did little or nothing to stimulate congregational singing. If anything, its influence on the practice of church song was as negative as its contents.

The inevitable transition to English contributed further to the loss of denominational consciousness. The German language served the German Reformed people until 1830. Before that those churches who wanted an English hymnal borrowed one from their Dutch Reformed neighbors in New York.⁸ By 1830, however, the denomination itself was forced to act. It published *Psalms and Hymns*,⁹ an English hymnal which was clearly needed. A second enlarged edition was printed within two years and reprinted at least 18 times until 1868.

Apart from the organization of *Psalms and Hymns* into the usual Reformed format of 150 metrical psalms followed by hymns, very little of the book could be called endemic to the German Reformed tradition. At best five translations of German hymns were included. For the rest the English Evangelical tradition was in control—mostly Watts, but also writers like Doddridge, Steele, Newton, and Charles Wesley. The German Reformed were clearly breaking with their past and adapting themselves to the post-Wesley Anglo-American environment around them. When in 1842 they published their next German hymnal, *Eine Sammlung Evangelischer Lieder*,¹⁰ they broke with their tradition even further by omitting the usual section of metrical psalms and by sharply increasing the number of hymns from the pietistic period of Paul Gerhardt and later.

Musical practices also were changing. Tunebooks like Henry Smith's *Church Harmony*¹¹ responded to the new hymnic needs and received German Reformed endorsement and usage. The few German chorales Smith included in his shape-note book were often altered. They stood alongside fusing tunes, solos, duets, trios and ephemeral hymn tunes written in a style characteristic of Lowell Mason. Bilingual tunebooks with material similar to Smith's, were plentiful.¹²

IV. The Challenge of Revivalism

Though pietism, rationalism, and the transition to English contributed to the hymnic changes the denomination experienced at the beginning of the 19th century, they were not the critical factors. Revivalism was the key. It unwittingly joined hands with pietism and rationalism by increasing impatience with liturgical forms and

by driving toward simpler hymns of immediate appeal. *Psalms and Hymns* and *Church Harmony*, which the Synod officially published or endorsed, hinted at the revivalistic effects of the Second Great Awakening on German Reformed hymnody, but they did not tell the whole story.

In 1828 the revivalist preacher

Charles Grandison Finney (1792-1875) brought his "New Measures" to Philadelphia. At the time Samuel Helffenstein, Sr. (1775-1866), was serving the largest and most prestigious German Reformed congregation in the city, First Church on Race Street where he followed John William Hendel as pastor. Helffenstein opened his church to Finney, and for more than a decade "anxious meetings" spread through the denomination. Unprinted hymnic materials accompanied these outbursts, but unofficial publications

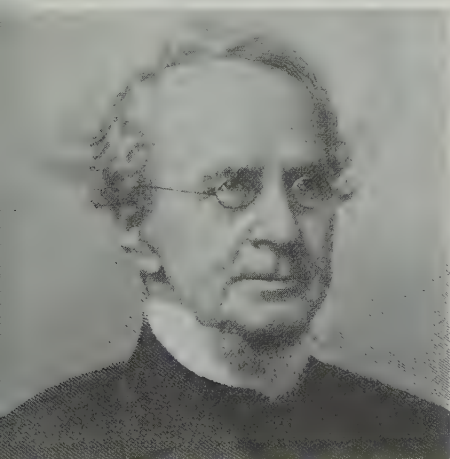
were also provided. Joseph Berg (1812-1871), one of Helffenstein's successors at the Race Street Church, prepared *The Saints' Harp*¹³ for the "protracted meetings" which he continued there. The hymnologist Louis Benson remarked that this book contained many "revival songs of a surprisingly low order."¹⁴ Where German was still spoken the Pennsylvania Spirituals of the Bush Meeting Dutch attracted some Reformed folk. Don Yoder wrote of them with more appreciation than Benson did of Berg's materials.¹⁵

V. The Mercersburg Response

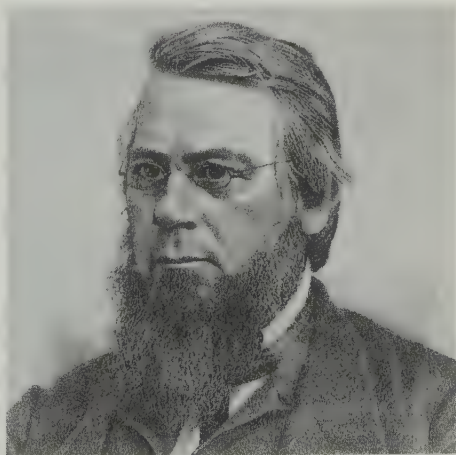
Revivalism and its hymnic issue did not go unchecked. In 1842, when an altar call attended a service of the congregation in Mercersburg, professor John Williamson Nevin (1803-1886) from the denomination's seminary in that village attacked revivals as quackery and justification by feeling. Two years later Philip Schaff (1819-1893) was called from Germany to join Nevin at the Seminary. Presently Nevin and Schaff were spearheading a Reformed confessional recovery with a catholic twist, an evangelical catholic posture

known today as the Mercersburg Theology.

In addition to its theological, liturgical, and historical features, the Mercersburg movement had hymnic consequences as well. It produced a number of experts on hymnody, including Nevin, Schaff, Thomas C. Porter (1822-1901), Henry Harbaugh (1817-1867), and Elnathan Elisha Higbee (1838-1889). These men and others did research, wrote articles, published hymnals, and even wrote a few hymns. Henry Harbaugh's "Jesus I live to thee" is still sung today.¹⁶



John Williamson Nevin, 1803-1886



Henry Harbaugh, 1817-1867

The Liturgy which Mercersburg produced in 1857¹⁷ contained a brief hymnal, but the committee spent so much time on the liturgical materials that the hymns were not chosen until the last minute and simply resembled *Psalms and Hymns* with an even larger bias toward Watts. When Schaff published his *Deutsches Gesangbuch*¹⁸ two years later, however, Mercersburg's hymnic breadth found expression.

Schaff included Latin translations, classics of German hymnody, pietistic pieces, and translations of recent English hymns. Because this book was of such high quality and because new waves of German immigration augmented the German-speaking portions of the church, Schaff's hymnal was used well into the 20th century.

(Continued in the July Issue)

Footnotes

¹For a complete study see Walter Allen Knittle, *Early Eighteenth Century Palatine Emigration* (Philadelphia: Dorrance & Company, 1937).

²*Neu-vermehrt und vollständiges Gesang-buch, worinnen sowohl die Psalmen Davids, nach d. Ambrosii Lobwassers Übersetzung hin und wieder Verbessert, als auch 700, auserlesener alter und neuer Geistreichen Liedern begriffen sind, welche anjetzo sämtlich in der Reformirten Kirchen der hessisch-hanauisch-pfälzischen und vielen andern angrenzenden Landen zu singen gebräuchlich, in nützliche ordnung eingetheilt, auch mit dem Heydelbergischen Catechismo [sic] und erbaulichen Gebätern versehen* (Germantown: Christoph Saur, 1753). (In the later editions of 1763 and 1772 Saur added pennsilvanischen after pfälzisch!)

³*Vollständiges Marburger Gesangbuch, zur Uebung der Gottseligkeit, in 680. christlichen und trostreichen Psalmen und Gesängern h.m.d. Martin Luthers und andrer gotteseliger Lehrer. Ordentlich in XII. Theile verfasst. Auch mit nöthigen Registern und einer Verzeichniss versehen, unter welche Titel die in Anhang besindlichen [sic] Lieder gehörig: auch zur Beförderung des so kirchenals Privatgottesdienstes, mit erbaulichen morgenabend-buss-beicht- und communion-Gebätlein vermehrt* (Germantown: Christoph Saur, 1757).

⁴*Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistlicher Lieder sowohl für privat und Haussandachten, als auch für den öffentlichen Gottesdienst enthalten sind. Nebst einem Anhang des Heydelbergischen Catechismus wie auch erbaulicher Gebätern. Nach einen Synodal Schluss Zusammengetragen und eingerichtet vor die Evangelisch-Reformirten Gemeinden in den Vereinigten Staaten von America* (Philadelphia: Steiner und Kämmerer, und H. Kämmerer, 1797).

⁵The third Casper (also spelled Caspar) Schaffner (1767-1825), organist at First Reformed from 1795 to c.1825, affixed his signature and the date 1895 to such a volume which he and perhaps his predecessors used each week: Johann Daniel Müller, *Vollständiges Hessen-Hanauisches Choral-Buch, Welches so wohl die Melodien 150. Psalmen Davids, als anderer in beyden Evangelischen Kirchen unseres Deutschlands bisher eingeführten alten und neuen Lieder in sich sasset: Zum allgemeinen Nutzen für Kirchen und Schulen, auch Privat-Andachten auf eine ganz neue Art eingerichtet und mit einem dazu nöthigen Vorbericht* (Frankfurt am Main: Stocks Erben, Schilling und Weber, 1754).

⁶Isaac Gerhart and Johann F. Eyer, *Choral-harmonie. Enthaltend Kirchen-Melodien, Die bey allen Religions-Verfassungen gebräuchlich, auf vier Stimmen gesetzt, und mit einigen musikalischen Stücken nebst hinreichenden Unterricht versehen, eingerichtet zur Uebung der Jugend und zum Gebrauch des öffentlichen Gottesdienstes, welches ohne und mit der Orgel kann gebraucht werden, wann ein Organist die Regeln der Musik beobachtet* (Harrisburg: John Wyeth, 1818).

⁷*Das Gemeinschaftliche Gesangbuch, zum gottesdienstlichen Gebrauch der Lutherischen und Reformirten Gemeinden in Nord America. Auf Verlangen der meisten Predigter beyder Benennungen gesammelt, und von den Committen zweyer Ministerien geprüft und genehmiget* (Baltimore: Schäffer und Maund, 1817).

⁸*The Psalms of David, with Hymns and Spiritual Songs also, The Catechism, Confession of Faith, and Liturgy of the Reformed Church in the Netherlands. For the use of the Reformed Church in North America* (New York: Smith & Forman, 1810).

⁹*Psalms and Hymns for the Use of the German Reformed Church in the United States of America* (Hagerstown, 1831). This hymnal was adopted in 1830 and published in 1831.

¹⁰*Eine Sammlung Evangelischer Lieder, zum Gebrauche der Hochdeutsch Reformirten Kirche in den Ver. Staaten von Nord America. Auf Verordnung der Synode gedruckt* (Chambersburg: Druckerei der Hoch-deutsch Reformirten Kirche, 1842).

¹¹Henry Smith, comp., *The Church Harmony, containing a selection of approved Psalm and Hymn Tunes Adapted to the Divine Worship of the Various Religious Denominations* (Chambersburg: Henry Ruby, 1831). In 1837 *Set Pieces and Anthems* was added to the title after *Hymn Tunes*.

¹²One of the most successful of these was prepared by the son of Johann F. Eyer who had collaborated with Isaac Gerhart on the *Choral-harmonie* of 1818: Henry C. Eyer, *Die Union Choral Harmonie, enthaltend Kirchen-melodien, mit deutschen und englischen Worten versehen* (Harrisburg: Francis Wyeth, 1833). Three years later Eyer enlarged this to *Die Union Choral Harmonie, enthaltend drey und vierstimmig ausgesetzte Melodien, mit deutschen und englischen Texte; sowohl zum Gebrauche beim öffentlichen Gottesdienste aller Christlichen Confessionene, als auch für Sing-Schulen und Privat Gesellschaften* (Harrisburg: Frances Wyeth, 1836).

(continued on page 96)

Issues In Hymnody

Hymns for Children

John T. Burke



John T. Burke is Executive Director of Choristers Guild, Dallas, Texas. A native of West Virginia, he holds bachelor's and master's degrees from Westminster Choir College and has done additional graduate work at the University of Southern California. Prior to coming to his present position in 1978, he was organist-choir director of the United Church of Christ, Berkeley, California, and taught at the Pacific School of Religion, the University of California, and the College of Holy Name.

This is the second of several articles dealing with current concerns in hymnody. Readers are invited to respond to Mr. Burke's article. A limited number of letters will be selected for publication.

The use of hymns for teaching children theology, biblical stories, tenets of the faith, and Christian ethics has become an accepted practice of the church, particularly since the Protestant Reformation. In 1560 Nikolaus Hermann published his *Sonntagevangelien über das ganze Jahr, in Gesang für die Kinder und christlichen Hausväter*, which included hymns for home worship for children. In 1715 the first hymnal written exclusively for children, Isaac Watts' *Divine Songs Attempted in Easy Language for the Use of Children*, was published. The 19th century witnessed a tremendous increase in the publication of hymnals and songbooks for children, spurred largely by the growing Sunday school movement and the advent of the Gospel song. Lowell Mason, William Bradbury, Thomas Hastings, and Robert Lowry were among the many who compiled volumes of Sunday school songs for children.

Though the titles of most of these 19th century songbooks indicate that

the contents were for children, they were as Ellen Jane Lorenz informs us in "The Incredible Story of the Sunday School and its Songs" (*Choristers Guild Letters*, vol. 21, nos. 2 and 3, 1979), "not . . . written especially for children. Children were considered small adults, and what was suitable for adults was suitable for children also." In this century there has been a conscious attempt to write hymns which speak to the child on his/her level. Although several major denominations have published hymnals for children and youth (See Al Washburn's "A Bibliography of Hymnals in Print for Children and Youth" in *The Hymn* vol. 30, no. 1, January 1979), there is still a poverty of truly child-oriented hymnals.

What criteria should distinguish a hymn for children? Should our efforts as teachers of hymns focus primarily on children's hymns? How important is it that children learn the basic hymns of their heritage?

By today's standards, a children's hymn should speak to the child in

language the child can understand, in the best of contemporary usage of that language, and should expound a Christian message compatible with the tenets of the denomination in which he/she is being reared, using imagery to which the child can respond. At the same time, since hymns form the largest share of congregational participation in Christian worship, it is important that the child learn the body of hymns that will be used in his/her adult life. Surveys of favorite hymns frequently point out the direct correlation between the favorite hymns of adults and the hymns they learned as children and youth. Thus it is important that the hymns taught children and youth be worthy of the enduring appreciation accorded them.

The modern hymns created for children are probably most easily found in the denomination's publications, for they will meet the criteria of being consistent with the teachings of that denomination. Basic hymns of the Christian faith that children should learn are to be found in many hymnals. Choristers Guild published "A List of Basic Hymns for Children" (*Letters*, vol. 21, no. 2) that might serve as a guide.

Who should be responsible for teaching hymns to children? The Church schools in most American churches long ago abandoned the assembly, where all the children's classes met together briefly for "opening exercises." These usually included hymn-singing. It was in this setting that the greatest opportunity presented itself for the teaching of hymns by the person most musically trained for that purpose. Today, if the church school teacher has not the training or the interest in teaching children hymns, the lot falls upon the children's choir director, if the

church is fortunate enough to have one. If not, children may never have the advantage of learning hymns well, except as they are "picked up" by ear in an adult worship service. In essence, it is up to the church staff to find the place in the curriculum where children can be most effectively taught hymns which will nourish them in the faith and will remain as a source of strength and wisdom throughout life.

German Reformed Hymnody

(continued from page 94)

¹³J. F. Berg, *The Saints' Harp: a Collection of Hymns and Spiritual Songs*, adapted to prayer and social meetings and seasons of revival (Philadelphia, 1839).

¹⁴Louis F. Benson, *The English Hymn* (Richmond: John Knox Press, 1915, reprinted 1962), p. 410.

¹⁵See Don Yoder, *Pennsylvania Spirituals* (Lancaster: Pennsylvania Folklife Society, 1961).

¹⁶It is Hymn 225 in *The Hymnal of the United Church of Christ* (Philadelphia: United Church Press, 1974). (The United Church of Christ, as a result of mergers, now includes the formerly German Reformed congregations and institutions.)

¹⁷A Liturgy: or, Order of Christian worship. Prepared and published by the direction and for the use of the German Reformed Church in the United States of America (Philadelphia: Lindsay & Blakiston, 1857). This was revised as *An Order of Worship for the Reformed Church* (Philadelphia: S. R. Fischer & Co., 1967). The Order of Worship deleted the hymnal.

¹⁸Philipp Schaff, ed., *Deutsches Gesangbuch. Eine Auswahl geistlicher Lieder aus allen Zeiten der christlichen Kirche* (Philadelphia: Lindsay and Blakiston; Berlin: Wiegandt & Grieben, 1859).

Congregational Singing

(continued from page 88)

A useful paper on choosing, teaching, leading and playing hymns has been prepared by W. Thomas Smith, Executive Director of the Hymn Society of America. This paper *Hymn Helps* may be secured free of charge from the Society headquarters. Please send along a self-addressed, stamped envelope 4 x 9½ inches.

Footnotes

¹*The Hymnody of the Christian Church* (New York: George H. Doran, 1927; reprinted. Richmond: John Knox Press, 1956), p. 228.

²*Union Seminary Quarterly Review*. New York City XX, 4 (May 1965), 327.

"Poor Wayfaring Stranger"—Early Publications

John F. Garst



John F. Garst is Professor of Chemistry at The University of Georgia. Author of about 50 publications in chemistry, he is also co-editor, with Daniel W. Patterson, of a re-issue of *The Social Harp* (1855). He and Ellen Jane Porter wrote "More Tunes in the Captain Kidd Meter" in our October 1979 issue.

Although "I am a poor, wayfaring stranger" (PWS) is anthologized often as an early camp-meeting hymn, ca. 1800, the scholarly record is puzzling. Neither George Pullen Jackson nor Annabel Morris Buchanan, the major contributors to that record, were able to cite printings prior to the 20th century.^{1,2} Jackson is misquoted frequently to the effect that PWS appears in White's *The Sacred Harp* (1844),³ but in fact its first appearances in *Sacred Harp* editions were in Cooper (1909) and Denson (1936). Buchanan obtained testimony by which she claims to have traced PWS in oral tradition to the 1780s,² but the informants were testifying in the 1930s, and it is not clear just what their testimony consisted of, so this must be regarded as weak evidence.

The PWS text, as it occurs in the 20th century, is of a high literary quality, suggesting that its author was well educated and that he might be found.

In the hope of clarifying these issues, I have examined several hundred, perhaps a thousand, hymn and hymn-and-tune books of the 18th-20th centuries. I hope to publish a more complete report later, but I present here the record, as I have found it, of the earliest printings in hymnals. I would appreciate any additional information that readers might have.

The earliest printing of PWS known to Jackson and Buchanan is in Cayce's *The Good Old Songs* (1913), where a headline says "Arr. by W. T. Dale." It is in Dale's *Times of Refreshing* (1893), Fig. 1a, but Dale "arranged" it from Charlie D. Tillman's *The Revival* (1891), Fig. 1b. Tillman transcribed it from his father's singing. Dale converted Tillman's *e*-flat major to *e*-minor, regularized the rhythm to a steady $\frac{3}{4}$, changed the staff position of one note ("roam"), and altered four words, most of them trivially, but he retained Tillman's layout, set of verses and choruses, and exact title.

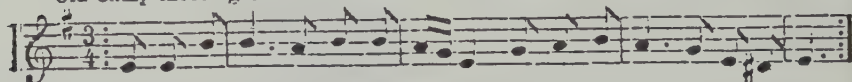
Twentieth-century hymnals have followed Dale in presenting minor tunes, and they have used the four verses of Tillman, sometimes with substantial variations (McKinney, 1940).

Another transcription of the tune was published in 1882 by Marshall W. Taylor, Fig. 2. While Taylor's rhythms are nonsense, there is a syllable for each word, and if the $\frac{3}{4}$ rhythm of Dale is applied, the tune fits comfortably among those found in the 20th century, except that it, like Tillman's, is major. Taylor's text is, in my judgment, the best. Four of his verses correspond with Tillman's, and another is included that has been recovered from tradition in the 20th century,^{2,4} but which was lost to hymnal compilers. I feel that if the

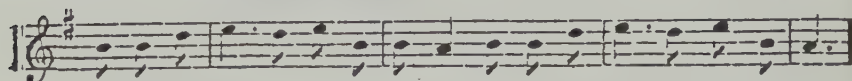
No. 53. A Poor Wayfaring Stranger.

Old Camp-meeting Chorus.

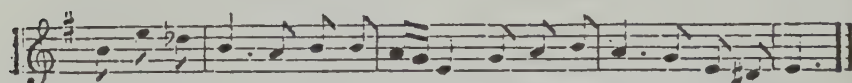
Arr. by W. T. DALE.



1. { I am a poor, way-faring stranger, While trav'ling thro' this world of woe, }
2. { Yet there's no sickness, toil nor danger, In that bright world to which I go, }
2. { I know dark clouds will gather round me, I know my way is rough and steep; }
2. { Yet beauteous fields lie just be- fore me, Where God's redeem'd their vigils keep, }



I'm go-ing there to see my fa-ther, I'm go-ing there no more to roam;
I'm go-ing there to see my mother, She said she'd meet me when I come,



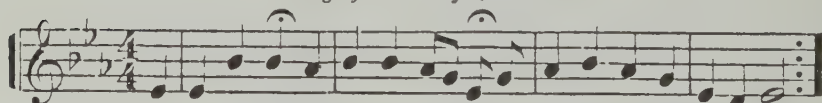
I'm on-ly go-ing o-ver Jordan, I'm on-ly go-ing o-ver home.

- 3 I'll soon be freed from every trial,
My body sleep in the church yard,
I'll drop the cross of self-denial,
And enter on my great reward,
I'm going there to see my class mates,
Who've gone before me one by one,
I'm only going over Jordan, etc.
- 4 I want to wear a crown of glory,
When I get home to that good land,
I want to shout salvation's story,
In concert with the blood-wash'd band,
I'm going there to see my Saviour,
To sing His praise forever more,
I'm only going over Jordan, etc.

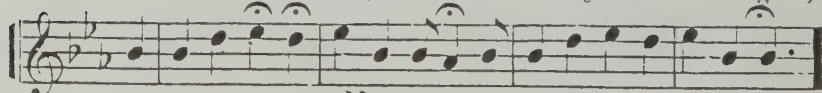
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No. 105. A Poor Wayfaring Stranger.

As sung by the REV. J. L. TILLMAN.



1. { I am a poor wayfaring stranger, While jour'ning thro' this world of woe, }
1. { Yet there's no sickness, toil, nor danger, In that bright world to which I go. }



I'm going there to see my Father, I'm going there no more to roam,



I'm on-ly go-ing o-ver Jordan, I'm on-ly go-ing o-ver home.

- 2 I know dark clouds will gather round me,
I know my way is rough and steep,
Yet beauteous fields lie just before me,
Where God's redeemed vigils keep,
I'm going there to see mother,
She said she'd meet me when I come,
I'm only going over Jordan, etc.
- 3 I'll soon be freed from every trial,
My body will sleep in the old church-
yard;
I'll drop the cross of self-denial,
And enter on my great reward.
- I'm going there to see my classmates
Who've gone before me one by one,
I'm only going over Jordan, etc.
- 4 I want to wear a crown of glory,
When I get home to that good land,
I want to shout salvation's story
In concert with the blood-washed band.
I'm going there to see my Savior,
To sing his praise forever more,
I'm only going over Jordan, etc.

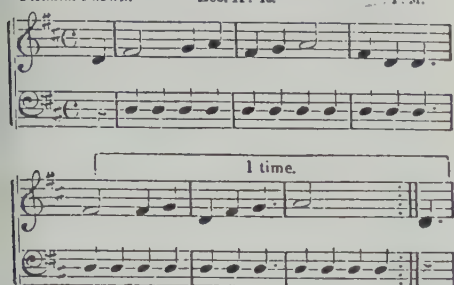
Fig. 1— (a, top) From Dale (1893); (b, bottom) From Tillman (1891).

55. I'm Just a-Going Over Home.

PARKER BROWN.

Heb. 11: 16.

P. M.



PLANTATION MELODIES.

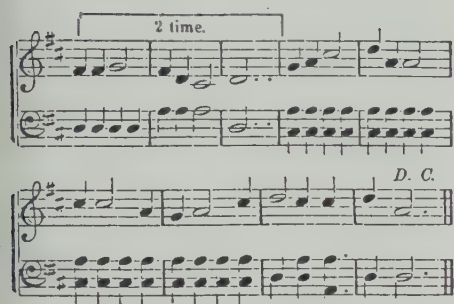


Fig. 2 — From Taylor (1882).

source of Taylor's text could be found, we might have the original version of this form of PWS.

The same form appears in Perkinbine (1867), with variations in the order of verses, the order of couplets in the crown-of-glory/salvation's-story verse, and a few individual words. The variations are sufficient to make it unlikely that this was Taylor's source, but this publication establishes that this form predates 1867.

The earliest text that I have found is an entirely different form appearing in Joseph Bever's *The Christian Songster* (1858), no. 23, p. 34. It follows exactly as it appears there:

- 1 I am a poor wayfaring stranger,
While journeying thro' this world of woe;
Yet there 's no sickness, toil, or danger,
In that bright world to which I go.
I'm going there to see my father,
I'm going there no more to roam;
I'm just a-going over Jordan,
I'm just a-going over home.
- 2 I know dark clouds will gather round me,
I know my way is rough and steep;
Yet brighter fields lie just before me,
Where God's redeemed their vigils keep.
I'm going there to see my mother—
She said she'd meet me when I come;
I'm just a-going over Jordan,
I'm just a-going over home.
- 3 I feel my sins are all forgiven,
My hopes are placed on things above;
I'm going o'er to yon bright heaven,
Where all is joy and peace and love.
I'm going there to see my children—
I know they're near my Father's throne;
I'm just a-going over Jordan,
I'm just a-going over home.

PLANTATION MELODIES.

- 4 I want to wear a crown of glory,
When I get home to that good land;
I want to sing salvation's story,
In concert with the blood-washed band.
I'm going there to see my classmates,
Who've gone before me one by one;
I'm just a-going over Jordan,
I'm just a-going over home.
- 5 I'll soon be free from every trial,
My body will sleep in the old church-yard;
I'll drop the cross of self-denial,
And enter on my great reward.
I'm going there to see my Savior,
To sing his praise in heaven's dome;
I'm just a-going over Jordan,
I'm just a-going over home.

P. M. 8s, & 9s.

Going Over Jordan.

1. I am a pilgrim and a stranger,
While wandering through this world
of woe;
But there's no sickness, death, nor sor-
row,
In that bright world to which I go.

CHORUS.

I'm going there to see my father,
I'm going there to see my Lord;
I'm just a going over Jordan,
I'm just a going over home.

2. I feel my sins are all forgiven,
I feel I'm on my journey home;
I'm going away to that sweet heaven,
Where Jesus smiles and bids me come.

CHORUS.

I'm going there to see my mother, &c.

3. *I'm going away to life's bright river,
I'm going there to see my Lord;
I'm going there to live forever,
According to his precious word.*

CHORUS.

I'm going there to see my brethren, &c.

4. *I'm going to a world of pleasure,
That's far beyond this world of strife;
For there's my heart and there's my
treasure,
And there's the blooming tree of life.*

CHORUS.

I'm going there to see my sisters, &c.

5. *I'm going there to rest forever,
From all my labors and my toils;
Where kindred spirits ne'er shall sever,
In that eternal world of joy.*

CHORUS.

I'm going there to see my children, &c.

This text is strongly deviant from all others. Even the first line varies from the norm, although the first verse is the usual one. The second verse is a substantial variant of the "sins forgiven" verse of Taylor (1882) and Perkinpine (1867), while the remaining three verses have no counterparts in other texts. The chorus is primitive compared to that found later; here only the last word of the first line changes from stanza to stanza, while in other versions the second line varies as well.

Another feature of the Bever text is its use of "floating lines": "I feel I'm on my journey home," "Where Jesus smiles and bids me come." These are found in other hymns and choruses of camp-meeting times. Also, the line "I'm going there to see my Lord" in verse 3 is taken from the chorus. And while other versions of PWS make spare use in their verses of lines beginning "I'm going . . .," no fewer

than six verse lines begin this way in the Bever version. These are indicators of oral transmission and recomposition.

While the Bever text is the most primitive text in a literary sense, and while it is different from all the other hymnal versions cited above, it should not be imagined that it is unique. Some of its features have survived in tradition. For example, the opening line, "I am a pilgrim and a stranger" was recovered in West Virginia in about 1940 with a version of PWS that spans the verses of Taylor (1882), but which has this and other features in common with the Bever text.⁴ And it may be a related version of PWS that was the basis of the Merle Travis song, "I Am a Pilgrim," which has made its way into hymnals (Benson, 1958).

Is the Bever version an eroded and recomposed residue of the more formal text that survives in 20th-century hymnals and which is most elegantly preserved in Taylor (1882)? Or is it a recording of an amorphous camp-meeting song that was recomposed by someone to give the Taylor text? Only through additional findings can such questions be answered.

PWS is rare in 19th-century hymnals. While there is no doubt that I have not found all appearances, there is also no doubt that it does not appear in hundreds of books in which it might have been expected, including many camp-meeting songsters, which I consulted mainly in the Hartford Collection at Emory University, in the American Antiquarian Society's Readex Microprint Series, and through interlibrary loan services. Whether or not it was old in 1858, when Bever printed it, it certainly was not widely popular. It seems to have become widespread during the last half of the 19th cen-

ury, and its period of greatest popularity seems to be the 20th century.

Legend says that PWS was written by Bishop Richard Allen, founder of the AME Church, on his dying bed;⁵ he died in 1831. I have found nothing to confirm or refute the legend.

Acknowledgements

I am grateful to Sara Mobley, Joseph C. Hickerson, Harry Eskew, Daniel W. Patterson, William J. Reynolds, Richard H. Hulan, Ellen Jane Porter, and Roger D. Abrahams, Jr., for assistance and suggestions. Financial support was provided by the Office of General Research, The University of Georgia.

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²A. M. Buchanan, *Folk Hymns of America*, J. Fischer and Bro., New York. PWS: no. 36, p. 66; notes p. XXVII.

³E.g., (a) R. D. Abrahams, Jr., in A. Riddle, R. D. Abrahams, Jr., and G. Foss, *A Singer and Her Songs*, Louisiana State University Press, Baton Rouge, 1970, p. 177; (b) T. G. Burton and A. N. Manning, *The East Tennessee State University Collection of Folklore:*

Folksongs, 2nd edition, The Research Advisory Council of East Tennessee State University, Johnson City, Tennessee, 1970, p. 33; (c) C. W. Joyner, *Folk Song in South Carolina*, University of South Carolina Press, Columbia, 1971, p. 81.

⁴M. Boette, *Singa Hipsy Doodle*, The Junior League of Parkersburg, Inc., Parkersburg, West Virginia, 1971, p. 80.

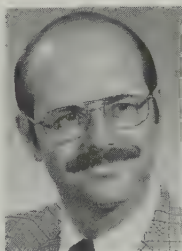
⁵H. Odum, *American Journal of Religious Psychology and Education*, 3, 265-365 (1909); p. 93 of reprint.

Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve here, and reward you when he cometh in the clouds of heaven.

—From John Wesley's "Directions for Singing" in the preface to *Sacred Melody*, 1761.

The Tune MANOAH: Rossini in the Hymnal?

David Music



David Music is minister of music of the Highland Baptist Church, Memphis, Tennessee. His article and letter concerning the source of the hymn tune ALL IS WELL appeared in our April 1978 and October 1979 issues. He is currently doing research on Tennessee shape-note tunebooks.

One of the tunes most frequently encountered in modern hymnals is that titled MANOAH. Various sources attributed to Rossini, Haydn, and Mehul, and Greatorex's *Collection*, this tune is usually associated with such common meter hymns as Isaac Watts' "Begin, my tongue, some heavenly theme" and Bernard Barton's "Walk in the light! so shalt thou know."

However, despite MANOAH's popularity with modern hymnal editors, a great deal of mystery surrounds the origin of the tune. Its earliest known source has been said to be Henry W. Greatorex's *Collection of Psalm and Hymn Tunes* (Boston, 1851), but the tune had appeared earlier in a little-known English book, *The Weigh House Congregational Tune Book* (1843), edited by T. F. Travers. The Weigh House Congregational Church, located in London, was under the pastoral care of Rev. Thomas Binney. Binney was a strong advocate of congregational singing, and through his leadership the singing at the church became famous. There was no organ or choir, the music being entirely congregational and *a cappella*. Nevertheless, the congregation readily sang in parts, frequently performing difficult tunes and even anthems.¹

MANOAH appeared as No. 162 in *The Weigh House Congregational Tune*

Book. The tune was both titled and attributed to "Rossini"; the arranger was not named. The tune was placed in the top voice (the usual arrangement in the Weigh House book) and was set in four-part harmony (Figure 1).

The attribution of the tune to Rossini in the Weigh House book is interesting, for many early printings of the tune also carried this attribution. However, other early sources credited the tune to "Haydn and Mehul." In no known case was reference made to a specific work by any of these three composers. Most modern sources have rejected the attribution to Rossini. However, the fact that the tune appears with his name in what is perhaps its earliest printing calls for a re-evaluation of the evidence.

Armin Haeussler noted that MANOAH "seems to be a composite adapted . . . from E. H. Mehul's *Joseph*, 1807, and *The Seasons* by Franz Joseph Haydn, 1801."² The passage from *The Seasons* which most closely resembles MANOAH appears in a trio for soprano, tenor, and bass, with chorus, "Von deinem Segensmahle hast du gelabest uns." Only the first two phrases of this passage are similar to the hymn tune (Figure 2). While this theme is quite close to the beginning of MANOAH, several important variations may be noted:

- (1) The rhythm of the Haydn example is quite different from that of the hymn tune.
- (2) Both phrases from *The Seasons* begin on notes different from those in the corresponding phrases of MANOAH.
- (3) The end of Haydn's first phrase descends to the fifth of the scale, while the phrase ending of the hymn tune comes to rest on the sixth.

In Mehul's opera, *Joseph*, Joseph's aria "A peine au sortir de l'enfance" begins with a phrase which is also quite similar to the first phrase of MANOAH (Figure 3). It should be noted that Mehul's first phrase is much closer to the hymn tune than is Haydn's. However, the second phrase from *Joseph* bears almost no resemblance to the second phrase of MANOAH. Again, the rhythm of Mehul's theme is quite different from

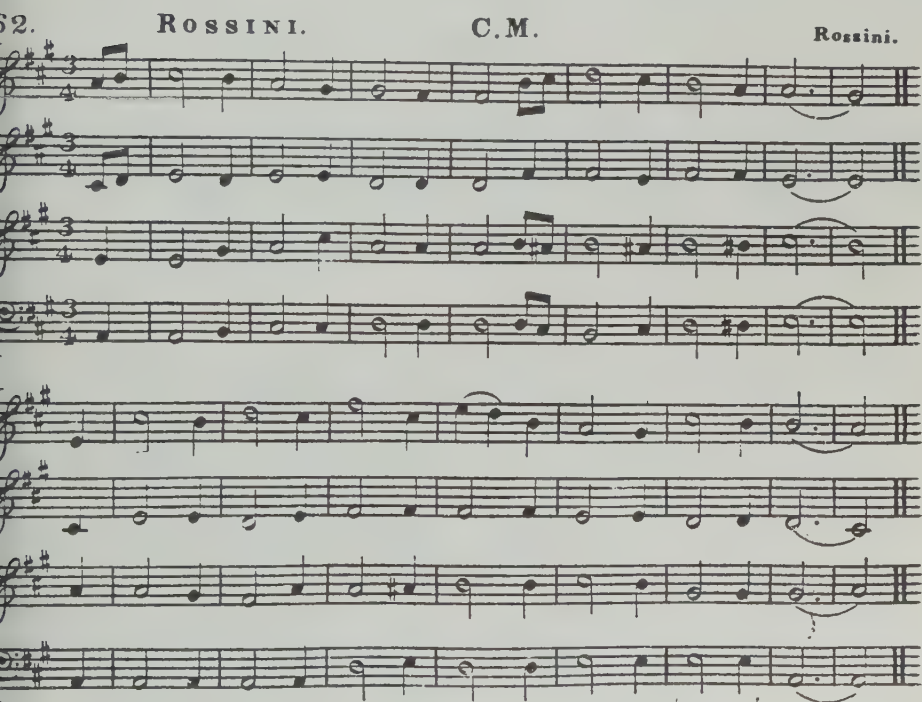


Figure 1: MANOAH (or "ROSSINI") as it appears in *The Weigh House Congregational Tune Book*.

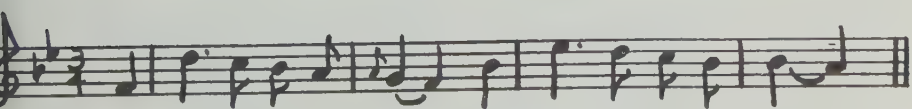


Figure 2: Haydn, *The Seasons*, "Von deinem Segensmahle," mm. 5-8 (soprano).



Figure 3: Mehul, *Joseph*, "A peine au sortir de l'enfance," mm. 3-6 (tenor).



Figure 4: (top) Composite of Haydn and Mehul melodies; (bottom) MANOAH, mm. 1-8



Figure 5: Rossini, *L'Italiana in Algeri*, "Languir per una bella," mm. 2-5.

that of MANOAH. A composite of the Haydn and Mehul melodies, transposed to G major and compared with the hymn tune, reveals that the combination is melodically very close to the first phrases of the tune MANOAH (Figure 4).

While comparisons may be quite convincing, one does not have to search far to discover a similar correspondence between the hymn tune and a work by Rossini. This correspondence occurs in one of his best-known operas, *L'Italiana in Algeri*, composed in 1813. While no equivalent of the hymn tune occurs in Rossini's opera, the introduction to the famous cavatina "Languir per una bella" does contain a theme that is remarkably similar to the first two phrases of MANOAH (Figure 5). It should be noted that this passage from Rossini is much closer to the rhythm of the hymn tune than either

the Haydn or Mehul excerpts noted above, particularly in its first phrase. In addition, Rossini's theme includes the two-note pickup found in the first phrase of MANOAH, albeit in an ornamental figure.

The presence of this theme in a work of Rossini, plus the early attributions of MANOAH to this composer, make it reasonable to assume that the tune was borrowed from *L'Italiana in Algeri*. However, to make matters more confusing, it is quite possible that Rossini himself borrowed the theme of "Languir per una bella" from Haydn! Rossini had performed *The Seasons* just two years before his composition of *L'Italiana in Algeri*; he is also known to have borrowed from Haydn's oratorio in his later opera, *Il Barbiere di Siviglia* (1816).³ This suggests the following scenario: Rossini, in composing *L'Italiana in Algeri*, borrowed the out-

of the theme for "Languir per
na bella" from Haydn's trio, "Von
inem Segensmahle," in *The Seasons*;
later tunebook editor (Travers?)
discovered "Rossini's" theme and
worked it into a hymn tune,
tributing it to the Italian composer.⁴
It is readily admitted that this
quence of events is merely conjec-
ral. In the end it must be
knownedged that none of the three
emes noted can have served as
ore than a "germ motive" in the

construction of MANOAH. Phrases
three and four of the hymn tune do
not appear at all in any of the three
works discussed, and it is obvious
that there can be only a slim connec-
tion between the final form of the
tune's first two phrases and the
works of Haydn, Mehul, and Rossini.
Thus, none of these composers can be
given full credit for the writing of the
tune. Whatever its origin, however,
MANOAH is a fine tune and well
deserves its place in modern hymnals.

Footnotes

¹J. Spencer Curwen, *Studies in Worship Music (First
ies)*, 2nd ed. (London: J. Curwen & Sons, 1888), pp.
4-453, and Lowell Mason, *Musical Letters From
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w York: Da Capo Press, 1967), pp. 166-167.

²Armin Haeussler, *The Story of Our Hymns* (St.
uis: General Synod of the Evangelical and
ormed Church, 1952), p. 255.

³Herbert Weinstock, *Rossini: A Biography* (New
York: Alfred A. Knopf, 1975), pp. 24, 57.

⁴It is most likely that the arranger of the tune was
an Englishman, since the tune seems to have first
appeared there. If such is indeed the case, Henry
Greatorex may have known the tune before he left
England in 1839. It should be remembered that
L'Italiana in Algeri was performed in London as early
as 1819 (Weinstock, p. 493).

Notice to Foreign Members

A number of our foreign members have indicated that they did not receive
eir October 1979 issue of *The Hymn*. If you were a member in 1979 and did
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Hymns in Periodical Literature

Austin C. Lovelace



Austin C. Lovelace is minister of music of the Willshire Presbyterian Church, Denver, Colorado. He is well known as a church music author, composer, and clinician. He is a member of the Promotion Committee of the Hymn Society and author of HSL Paper XXXI, "Hymn Festivals."

Journal of Church Music, November 1979

The issue features four articles concerning hymns:

Austin C. Lovelace, "You, Too, Can Have a Hymn Festival." The author takes ideas from the Hymn Society's Paper No. XXXI, "Hymn Festivals," to suggest ways to develop a festival, illustrated by "A Festival of Hymns by Charles Wesley"—16 out of 6500.

Raymond F. Glover, "The New Episcopal Hymnal Supplements." The author, Chairman of the Hymn Committee of the Standing Commission on Church Music of the Episcopal Church, briefly covers the various collections which have been issued as supplements to *The Hymnal* 1940, with helpful insights into the rationale for and the process of choosing new material for the latest collection, *Hymns III*. [*Hymns III* was reviewed in our January issue.—ed.]

Constance E. Scofield, "Symptoms and Diagnoses for Good Hymn Playing." The format of Symptom-Diagnosis-Prescription results in some simple suggestions for improving hymn playing, and is designed for the beginner or non-professional.

Kerchal Armstrong, "Instructions for Congregational Hymn Singing." The author, a choir director in Sioux Falls, South Dakota, lists some practi-

cal, philosophical, and spiritual suggestions to a congregation regarding hymn singing. The material was used as a bulletin insert, and the author grants permission to reprint it.

Ellen Jane Lorenz (Porter), "The Incredible Story of the Sunday School and Its Song," Part I, *Choristers Guild Letters*, October 1979, 21-24; Part II, November 1979, 51-54.

From her rich library of hymn resources, the author weaves a fascinating story of the beginning of the Sunday School movement in England, its transplantation and mutation in America, and an overview of the major collections. It is all spiced with quoted hymns which give a picture of what children had to endure. The second part deals with "Sweetest Songs of Lambs and Sunbeams"—look at the romantic view of children in the late 1880s. It also reviews more fully some of the important hymnbooks, with examples. Both issues feature photocopies of some front hymnal covers. Fascinating!

Eileen E. Freeman, "The First American Carol," *Modern Liturgy*, November 1979.

The story of the popular "'Twas in the moon of wintertime," French Canadian carol with words by Father Jean de Brebeuf set to an old French folk tune, is told from the viewpoint

an Indian's experience of Christ's birth. The narrative about Two-towns might be useful in presenting the carol to children in choir or church school.

James R. Sydnor, "Hymns of the Social Gospel." *Reformed Liturgy and Music*, Fall 1979, 5-16.

Dr. Sydnor's excellent paper presented before the Hymn Society convention in Dallas, Texas, April 1979, made available to those who heard and asked for it, as well as those who missed the meeting. He traces the Social Gospel movement historically and hymnologically, listing important authors and hymns in a well-written and documented survey.

Earl Kroeger, "On the Early Performance of Moravian Chorales." *Moravian Music Foundation Bulletin*, Fall-Winter 1979, 2-8.

Drawing from the rich resources of the Moravian archives, Dr. Kroeger has reconstructed a picture of the probable ways in which chorales were performed in the daily and weekly singing which played such a major part in their communities in

America. Illustrations of organ interludes and "improvisations" are taken from music notebooks, and throw light on some of the examples found in Bach's works. Carefully footnoted, the article is erudite, enlightening, and entertaining.

Martin E. Ressler, "Ein Unpartheyisches Gesang-Buch." *Pennsylvania Mennonite Heritage*, Vol. 11, No. 4, October 1979, 13-19.

Ressler's article commemorates 175 years of continuous use for "A Non-Sectarian Hymnbook" issued by the Mennonites. Tracing battles of various groups, including publication of their own hymnals, the author leads the reader through the intricacies from the Mennonite's use of the *Ausbund* to the development of an important non-sectarian book which has gone through numerous editions, the last in 1978. Of special interest is the reference table listing hymns to be sung with certain texts designated for the preaching service, appearing in the 1820 edition but not found in most later printings. An outstanding contribution to hymnic research.

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James Hutton's Tunebook of 1744: An Early Source of Moravian Chorales

Karl Kroeger



Karl Kroeger is Director of the Moravian Music Foundation in Winston-Salem, North Carolina. He served until recently as a member of the Hymn Society Research Committee. He has contributed articles on Moravian music and American music to the forthcoming New Grove Dictionary of Music and Musicians. He is also an editor of the works of William Billings (in

preparation). His biographical sketch appeared in our June 1977 issue.

(This article is a shortened version of a paper presented at a meeting of the Southeast Chapter of the American Musicological Society in Chapel Hill, N.C., Dec. 2, 1978. The complete study will be published in a forthcoming issue of the periodical *Unitas Fratrum*.)

The researcher studying the music of the Moravian Church is immediately faced with the major problem of accurately determining which chorale melodies were sung to the hymns of the church during the first quarter century after its renewal in Herrnhut, Saxony in 1722. Unlike the hymnals of its ancestral church, the Bohemian Brethren, which included monophonic melodies for most of the hymns, those of the Renewed Moravian Church contained only the texts.

Between 1735 and 1750 the Moravian Church published nearly 2500 hymns, which are reported to have been sung to tunes gathered from a variety of sources: the old Bohemian Brethren, the Lutheran and Reformed churches, secular song, and compositions by musicians of the Moravian Church.¹ Since the people knew the melodies by heart, hymnals with tunes were not really needed. Thus chorale books were compiled only in manuscript for the use of the organist.

The first recorded collection of chorale melodies for use in the Renewed Moravian Church was compiled in 1735 by the Herrnhut organist, Tobias Friedrich. It was

intended to accompany the hymns in *Das Gesang-Buch der Gemeine in Herrnhuth*, published the same year. Perhaps because of his death the following year, Friedrich's collection seems to have had only a small circulation in manuscript. No copy of it is extant.³

Johannes Zahn described a manuscript chorale book from the Moravian community of Herrnhut, dating between 1735 and 1744, which was probably an expanded copy of Friedrich's chorale book.⁴ Unfortunately Zahn listed only the 32 new melodies among the 236 tunes it contained. This book has also disappeared.⁵

In 1755 the Moravian composer Johann Daniel Grimm compiled a new systematically organized manuscript chorale book to be used with the new hymnal published in London in 1753-54.⁶ By this time the 236 melodies of the earlier collection had been expanded to at least 777 which were organized according to 576 metrical schemes, or *Versarten*. There are several copies of this collection in Moravian archives. Moreover it formed the basis for the chorale book of Christian Gregor, published in 1784.⁸ Thus, the chorale melodies

ed by the Moravian Church in the
ter half of the 18th century are well
ocumented, while those in use
fore 1755 remain enigmatic.

One booklet, however, thus far
erlooked by Moravian hym-
logists, may shed some light on
is still dark era in Moravian musi-
l history. Published in London
out 1744, the collection entitled *The
ines for the Hymns in the Collection
th Several Translations from the
oravian Hymn-Book* may well be the
rliest surviving source of melodies
ed in the Renewed Moravian
urch. The publisher, James Hutton

these societies met at the house of
James Hutton. Son of an Anglican
clergyman, and a student of the elder
brother of John and Charles Wesley,
Hutton was an active participant in
the revival movement. Through the
Wesleys he became acquainted with
the Moravians in London. Convinced
by their theological precepts, he
joined them in the late 1730s, his Fet-
ter Lane Society becoming one of
several Moravian congregations in
London.⁹

In 1741 Hutton published two
small books of hymns for the use of
the English Moravian societies. The



James Hutton

1715-1795), a London bookseller,
as instrumental in founding the
Moravian Church in England.

The Moravians came to England
ncipally to secure support for their
ssion work in America, and had no
ention of founding a church there.
eir coming coincided with the
eat revival movement which gave
rth to Methodism. Religious
cieties—groups of earnest, pious
en and women who met regularly
the improvement of their religious
nderstanding—were spreading
ickly throughout London. One of

next year he published a larger collec-
tion of 187 hymns, followed in 1743
by an appendix adding 62 more
hymns to the earlier collections.¹⁰ It
was for these hymns that Hutton in
1744 published the small collection of
tunes.¹¹ The 49 tunes in the collection
were printed from engraved plates on
42 pages, preceded by a title page and
a brief preface. The preface gives us
an insight into the nature and
philosophy of the collection:

These tunes are printed because
several persons have signified a
great Desire after them for some

*In Libris. Ed. by
J. H. Hutton*

THE
TUNES
for the
HYMNS.

In the Collection with
several Translations
from the Moravian
Hymn-Book.

London

Printed for James Hutton, at the Bible and Sun, in
Little Wildstreet, near Lincolns Inn-Fields.

Title Page of Hutton's Tunebook

To such the King will give a kiss of Love, Who

at a loss which way to turn or move, Fly to a private

Place, And cry for a new spark of Grace.

Rise ex- alt the Ma- ief- ty of our sov- reign
Glad he's thus a -- lord to be glad his Children

Lord and King him to sing On thy pow'ful Day they rise,

A Newly Composed Tune (No. 1) in Hutton's Tunebook

Time, and because the taking [sic]
Copies of them hath occasioned
many Mistakes. The Tunes are, for
the most Part such as have been in
Use for some considerable Time in

Germany, some few alterations only having been made, agreeable to the nature of the Rhymes in the English Language; one or two are English Psalm-Tunes, several

others have been lately Composed, and several will be added in Time, as occasion shall require.

The Graces are left out on Purpose, because it is not every one's gift rightly to express them; many who are unskill'd in Musick have hitherto forced themselves to sing them and spoiled thereby the Singing.

Therefore it will be well if the Tunes, wherever they are used, are sung just so as they are, and if they that understand Musick should sing so long alone, 'till the rest have forgot their wrong way of singing them w[hi]ch they have learnt before. Where one can have an Instrument it will be the more easy.¹²

The tunes are published as a melody and a figured bass, with interlinear words. In spite of the statement in the preface that the graces have been omitted, the melodies are quite heavily ornamented. Trills, passing notes, appoggiaturas, cadential anticipations and short melismas are frequently encountered, giving the melodic lines a florid quality quite unlike those found in Moravian chorale books of a decade or so later. The bass is instrumentally conceived with frequent wide leaps, and a range that often exceeds that of the common vocal bass. It is evident that the collection was prepared by a skilled musician. The fluidity of the melody, the careful setting of the words, and the general correctness of the figured bass indicate the work of an experienced hand.

Although little is known of the music and the musical activities of the earliest musicians of the Renewed Moravian Church, one man with the training and experience to carry out the arrangement of this collection is known to have been in London in

1744. Ludolph Ernst Schlicht (1714-1769) joined the Moravian Church in 1739, and by 1742 was active in the Moravian societies in London.¹³ Circumstantial evidence suggests that Schlicht played a major role in arranging the tunes: he possessed the necessary skill and was on the scene. Although there is no documentary evidence linking Schlicht with the tunebook, it would be most unusual if he hadn't been in some way connected with its production.

Most of the tunes in the collection can be traced to four types of sources: 1) Lutheran chorales or psalm melodies of the Reformed Church; 2) chorale melodies that originated in the Moravian Church; 3) tunes taken from English sources; 4) newly composed melodies which appear for the first time in Hutton's tunebook. The following table lists the contents of Hutton's tunebook according to the four categories just mentioned. The Gregor number refers to the location of the tune in the printed *Choral-Buch* which Gregor edited in 1784. The Zahn number refers to this tune in Johannes Zahn's *Die Melodien der deutschen evangelischen Kirchenlieder*. The German title is that by which the chorale is known in the Moravian Church. The source is the earliest one recorded in Zahn.

The Moravians shared a common heritage of chorale melodies with the Lutheran Church from the beginning of the Reformation. The exchange of melodies between the early Lutheran Church and the Bohemian Brethren, the ancestral church of the Renewed Moravian Church, has been extensively documented by such hymnologists as Koch,¹⁵ Zahn,¹⁶ Blume,¹⁷ and Blankenburg.¹⁸ With the publication in 1573 of Ambrosius Lobwasser's German translation of the

I. Lutheran-Reformed Melodies

ton number	Gregor Number	Zahn Number	German title (Source)
2	205	8027	Geht, erhöht der Majestät (Goudimel Psalm 75)
4	58	2029d	Nun bitten wir den heiligen Geist (Walter 1524)
5	50	1947	Gelobet seyst du Jesu Christ (Walter 1524)
7	199	7377	Ein veste Burg (Klug 1535)
8	341	3980	Dich, Jesum, loben wir (Freilinghausen 1705)
0	14b	198	Lob Gott, ihr Christen allzugleich (Herrmann 1554)
1	14a	212b	Nun sich der Tag geendet hat (Krieger 1667)
2	29	788	Hier liegt mein Sinn (Rosenroth 1698)
4	4	1443b	In Christo gelebt (Neander 1679)
6	22a	352	Die Seele Christi heilge mich (Rhaw 1544)
9	201b	7247	Es woll uns Gott gnädig seyn (Strassburg 1524)
3	121	4947	In dulci jubilo (Klug 1535)
4	151i	5436	Ermuntert euch ihr Frommen (Freilinghausen 1704)
5	126a	4329a	Hilf Gott, das mirs gelinge (Babst 1545)
6	68	3255b	Seelen-Bräutigam (Drese 1698)
7	132a	4457	Allein Gott in der Höh sey Ehr (Schumann 1539)
8	97	2632	Wie schön ist unsers Königs Braut (Singe- und Betbüchlein 1727)
2	228a	8359	Wie schön leuchtet (Nicholai 1599)
3	90a	2383	Mir nach, spricht Christus (Schein 1628)
4	234	8493	O Gott, du tiefe sonder Grund (Freilinghausen 1714)
5	235	8652	Herr Gott, dich loben wir (Te Deum laudamus)
6	75a	2164	Auf meinen lieben Gott trau ich (Regnart 1574)
7	79a	2293a	Nun ruhen alle Wälder (Isaac, ca.1490)
8	221	7138	Du ewiger Abgrund (Freilinghausen 1704)
9	155a	6373a	O du Hüter Israel (Freilinghausen 1714)

II. Moravian Chorale Melodies

ton number	Gregor Number	Zahn Number	German title (Source)
6	1a	12	Danket dem Herrn, denn Er ist (Bohemian Brethren 1531)
0	56	7341a	Wasserbrause (Herrnhaag Ms 1735)
1	11a	1230	Jesu komm doch selbst zu mir (traditional Moravian)

II. Moravian Chorale Melodies (continued)

Hutton Number	Gregor Number	Zahn Number	German title (Source)
13	166	5730	Die Wanderschaft in dieser Zeit (Herrnhaag Ms 1735)
15	206a	7166	Lamm, Lamm, O Lamm (Herrnhaag Ms 1735— <i>from a Swiss Gassenhauer</i>)
17	23	728	Ihr Seelen sinkt (Herrnhaag Ms 1735)
25	242	—	Heilige dir deine Leute (Aria by P. I. Molther from his 1739 Herrnhaag cantata)
27	16a	1304	Glück zu, Kreuz (Herrnhaag Ms 1735)
28	39a	1485	Ich rühme mich einzig (Herrnhaag Ms 1735)
30	209	7496	Erretten werden wollen (Herrnhaag Ms 1735)
31	151f	5354b	Ich danke dir lieber Herre (Gerle 1532; Hon 1544)
39	141a	6247	Das ist unbeschreiblich (Herrnhaag Ms 1735)
40	9a	1167	Jesus Christus blick dich an (Herrnhaag Ms 1735)

III. Tunes from English Sources

Hutton Number	Gregor Number	Zahn Number	Title
9	—	—	Slow German Tune (Foundery Collection, 1742, p. 30)
12	—	—	Old 148th Psalm Tune (Sternhold and Hopkins)
14	—	—	Aylesbury (Chetham, <i>Book of Psalms</i> , 1718)
16	—	—	Leipsick Tune (Foundery Collection, 1742, p. 23)

IV Newly Composed Tunes

Hutton Number	Gregor Number	Zahn Number	First line
1	—	—	To such the King will give a kiss of Love
3	—	—	Sinners Redeemer whom we only love
18	—	—	Could we Sinners fully tell
19	—	—	This Transient World is not our Home
23	—	—	O Tell me no more, of this World's vain Store
32	—	—	To the Lamb stain'd with Blood
41	—	—	Thou hast thyself reveal'd

lvinist psalter, new melodies entered the Lutheran-Moravian mainstream, which were quickly adapted to the uses of the church.

Twenty-five tunes in Hutton's tunebook come from Lutheran-Reformed sources. Many of the tunes are familiar chorale melodies, much loved by Lutherans and Moravians alike. Sources range from the collections of Johann Walter in 1524 to editions of the pietistic Freilinghausen *istreiches Gesang-Buch* of 1704, 1705, and 1714.¹⁹

A second source for 13 tunes is melodies which are thought to have originated in or been adapted by the Moravian Church itself. These tunes do have characteristics which distinguish them from the earlier Lutheran-Reformed repertory. Several of them may have originally been secular melodies adapted to sacred words. Such an example is No. 15 in Hutton's collection, which was adapted from a Swiss *Gassenhauer* by H. Zenzendorf.²⁰ Others may have been composed by early musicians of the renewed Moravian Church, such as No. 25, which is an adaptation of an aria from Philip Heinrich Molther's cantata written in 1739 for foundation-stone laying ceremonies in the Moravian community of Herrnhag. English psalm tunes and tunes from other English sources found their way into Hutton's collection in far greater numbers than might have been expected. Both the Old 148th Psalm tune and Aylesbury strongly resemble the German chorale melos, and they have been included because of this similarity. The two tunes from John Wesley's *Foundery Collection* are included in this section for convenience of classification. They are probably not English in origin, but are among those tunes brought back by John Wesley from his trip to Herrnhag

in 1738. They do not appear in other Moravian sources nor are they listed in Zahn's comprehensive index. Their titles, "Slow German Tune," and "Leipsick Tune," suggest a continental origin. It also appears unlikely that the London Moravians borrowed these tunes from the Methodists. Differences in rhythmic and melodic detail between the Wesley and Hutton versions suggest that the former was subjected to the transformation processes of oral transmission, while the latter may have been copied from a written source. Number 16 has remained popular, appearing in the English Moravian chorale books edited by C. I. Latrobe and his son, Peter, between 1790 and 1854. It entered the American Moravian repertory in Peter Wolle's tunebook of 1836, and remains in use in the American Church today under the tune name LINDSEY HOUSE.

Moravian composition of melodies as well as hymn texts is a tradition dating to the earliest days of the Bohemian Brethren. Hutton's tunebook contains seven tunes for which no earlier source has been discovered. These are probably the "several others [that] have been lately Composed" mentioned in the preface. We do not know who the composers were. Schlicht and Molther are logical possibilities; however, there may have been English Moravians with musical ability about whom we know nothing. A man such as Rev. John Gambold, father of the English-German Moravian composer of the same name, may have had the talent to compose tunes as well as write hymns. One of the new tunes—No. 23—is set to a hymn by Gambold.²¹

The hymns which are set to the tunes are mostly translations from the *Gesang-Buch der Gemeinde in Herrnhuth* (1735 and later *Anhänge and*

Zugaben), which in addition to many hymns passed down from the Bohemian Brethren, the Lutheran Church, and the Halle Pietists, include many hymns by Zinzendorf and other Moravian hymnwriters. Seventeen of the 49 texts are by Moravian writers. Included also are several of John Wesley's translations from the German, as well as a hymn by Isaac Watts. Most of the translations are anonymous, but several English Moravians, including John Gambold, Charles Kinchin, and Hutton himself, contributed to the collection.

One aspect that sets off Hutton's tunebook from other English collections of the day is the great variety of poetical meters included among the tunes. Most English collections were limited largely to three principal metrical patterns: long meter, common meter, and short meter. The deviations from these three patterns were classified together under the general heading, particular meter. Hutton's tunebook contains no fewer than 46 metrical patterns among its 49 tunes. Only one pattern—long meter—has more than one tune. This is in accord with the Lutheran-Moravian hymnodic tradition in which the collection was conceived.

In spite of all its variety, there are still many common Lutheran-Moravian metrical patterns for which there are no tunes in Hutton's tunebook. These 49 tunes then could not have been the total English Moravian repertory of the 1740s, and probably represent only the most popular tunes sung at the meetings and services of the societies.

One of the hallmarks of the performance practice in the Renewed Moravian Church was the use of concerted vocal and choral music in a special musical service, the Lovefeast. We know that cantatas, consisting of

choruses, arias, recitatives, and congregational chorales accompanied by string and wind instruments, were performed in the continental Moravian communities as early as the 1730s.²² Because of basic structural differences between the tightly organized, stable, continental communities and the loosely knit English societies, it seems unlikely that a performance tradition involving elaborate musical settings developed in England until late in the 18th century.

Some music from the continental concerted tradition found its way into use by English Moravians, however, but in adapted form. Already mentioned is the aria from Molther's 1733 cantata. This aria appears to have had a special meaning to Moravians perhaps because in the text are mentioned each of the administrative divisions (or choirs) into which Moravian congregations were at that time still are divided.²³

Compared with the original version of the aria in Molther's cantata and the congregational chorale version in Gregor's *Choral-Buch* of 1781, that which appears in Hutton's tunebook shows conspicuous editorial emendations. The changes are directed largely at simplifying the vocal line, eliminating large leaps, varying the tessitura, and regularizing the rhythm, all with a view toward making the song more adaptable to congregational singing. It seems clear from the Gregor version, which is fairly close to the original in most details, and which became the standard form of the tune in Moravian circles, that Molther himself did not make these changes. They may have been made by Schlicht, for the alterations are skillfully done and far from damaging the tune, seem to improve its sense of melodic flow and

herent drama. But his involvement, so much having to do with early Moravian musical practice, remains conjecture.

Much remains to be learned about the origins and development of Moravian musical traditions. In some cases important documents have been lost and may never be recovered. In other instances, the Moravian reluctance at placing too much value on transient, wordly affairs deprives us of valuable descriptions and accounts of musical activities. In any consideration of the early music of the Renewed Moravian Church, however, Hutton's small collection of

tunes must play a significant part.

James Hutton's tunebook may present us with only an insular repertory at a particular time. How much this represents the repertory and performance practice of the continental Moravians remains open to question. It does give us a *terminus a quo* for certain tunes being associated with Moravian services. Until the Herrnhut or Herrnhaag chorale books come to light again, Hutton's little collection of 49 tunes remains the earliest examples of the chorale melodies used by the Renewed Moravian Church, and is important to Moravian musical research for that reason.

Footnotes

Emil Bauer, *Das Choralbuch der Brüdergemeine von Gnadau* (Gnadau: Pensel, 1867) p. 11.

ibid. p. 8.

Inquiries made by the author and others of the *Archiv der Brüderunität in Herrnhut* and other Moravian archives in Europe and the United States have failed to turn up a single copy of the Friedrich chorale book.

Johannes Zahn, *Die Melodien der deutschen evangelischen Kirchenlieder* (Güttersloh: Bertelsmann, 1906) v. 6, p. 538.

In 1893 it was the property of the Moravian pianist, Heinrich Lonas of Neuwied, but has disappeared since his death.

The so-called *Londoner Gesangbuch* consisted of two volumes: 1) *Etwas von Liede Mosis, des Knechts Gottes, dem Liede des Lammes* (London, 1753); and 2) *Des evangelischen Lieder-Buchs* (London, 1754). Both were the work of Count Nicholas Ludwig von Zinzendorf, together contained over 3200 hymns.

Johannes Zahn, v. 6, p. 545.

Christian Gregor], *Choral-Buch enthalten alle zu dem Gesangbuche der Evangelischen Brüder-Gemeinen im Jahre 1778 gehörige Melodien*.

Edward Wilson, "The Moravian Church in England and Ireland," *Unitas Fratrum* (Utrecht: Rijksarchief, 1975) p. 119-124.

Joseph T. Müller, *Hymnologisches Handbuch zum Gesangbuch der Brüdergemeine*. (Herrnhut: Verein für Kirchengeschichte, 1916) p. 50-53.

Copy in the possession of The Moravian Music Foundation. In an unpublished descriptive study of the tunebook by Bishop C. H. Shawe made in 1931 (a copy of which is at the Moravian Music Foundation); other copies were found at the Moravian Provincial Archive in London; at the college library in Exeter, England; and a personal copy in the possession of Bishop J. H. Blandford of Bristol, England. The collection is not listed in Edith B. Schnapper, *The British Union-Catalogue of Early Music* (London: Butter-

worth, 1957). In the Moravian Music Foundation's copy the title page and preface as well as pp. 17 through 42 are supplied in photostat.

¹²Three short paragraphs follow those presented here. They do not pertain to the musical contents of the collection and are therefore omitted in this discussion.

¹³Daniel Benham, *The Memoirs of James Hutton* (London: Hamilton, Adams, 1856). The earliest mention of Schlicht's residence in London occurs on 6 July 1742 (p. 79) when he and Hutton applied for a license for the Fetter Lane Society. That he was still in London in 1744 is shown by his name being listed among those who formed a German Moravian congregation in early February, 1744 (see p. 130). Schlicht is cited as composer of an "Ehe Cantata" for use on 7 September 1747 found in the Neisser Collection in the Moravian Archives in Bethlehem, Pa. He is also the composer of two anthems and a solo song in the Herbst Collection of The Moravian Music Foundation.

¹⁴Bauer, p. 60.

¹⁵Edward Emil Koch, *Geschichte des Kirchenlieds und Kirchengesangs*, 3d ed. (Stuttgart: Belser, 1867) v. 2, p. 114-132.

¹⁶Zahn, *passim*.

¹⁷Friedrich Blume, *Geschichte der Evangelischen Kirchenmusik*, 2d ed. (Kassel: Bärenreiter, 1965), *passim*.

¹⁸Walter Blankenburg, "Die Musik der Brüdergemeine in Europa," in *Unitas Fratrum* (Utrecht: Rijksarchief, 1975) p. 351-386.

¹⁹Zinzendorf's *Christ-Catholisches Singe- und Betbüchlein* (n.p., 1727) is listed among the Lutheran sources because at this time Zinzendorf had not yet formally associated himself with the Moravian Church, and his hymnal was intended for both Catholic and Lutheran worshippers. (See Zahn, v. 6, p. 306).

(continued on page 126)

Indexing for the DAH: A Few Occupational Hazards

Hugh D. McKellar



Hugh D. McKellar holds degrees in English, French, music, library science. For over 20 years he has been a librarian, teacher in Toronto secondary schools, having also written school textbooks. For more than 30 years he has served as organist, soloist, or chorister in Toronto churches. He is supervising the indexing of Canadian hymnals and is writing articles

on Canadian hymn writers for the *Dictionary of American Hymnology*.

Take one computer card and one hymnbook published in Canada; turn to hymn #1. Record on the card its first two lines; the opening of its refrain, if it has one; its title, if one has been supplied; its author and/or translator, if they are specified. Take another card, turn to hymn #2, and repeat the process. Repeat it, in fact, ten or twelve thousand times, if you want to ensure that the *DICTIONARY OF AMERICAN HYMNOLOGY* takes due cognizance of happenings north of the Great Lakes and the 49th parallel.

At first glance, such indexing looks straightforward enough to be done by practically anybody, and worth no more than the minimum wage rate. However, in 20 years as a librarian and teacher of English, I have learned the hard way how few people can copy anything with total accuracy; no matter what is actually before their eyes, most people see what they expect or want to see, and write that down. I was lucky enough to find two persons hardened to repetitious work with details: one had just finished typing his Ph.D. thesis, and was waiting for someone to respond to his job applications; while the other, after seven years as a librarian, had qualified as an instructor in driving trucks, and was waiting for would-be truck drivers to realize that her services were available. Barely had they

hit their stride when the kind of work they wanted came through for each; by then, I was doubtful about trying to replace them.

No library which holds the sole surviving copy of an irreplaceable book dare let that volume off its premises; but, often enough, that library was built without any cubicles where a researcher can type. As with the washrooms of Versailles, no one noticed their omission until it was too late to work them in. Cards for the otherwise inaccessible books could, however, be produced with a few-tipped pen; and, as it happens, I can print legibly for hours on end. But how could I secure anyone else to do such work? What response would I draw from the average interviewee when asking, "How quickly and clearly can you print?" I could avoid incredulous stares from that source, but not, I feared, from another later on.

Blank computer cards cross the international boundary freely, but filled-out cards are subject to customs inspection. If I were to mail cards from Toronto to Maryland, both Canadian and American customs officers would be obliged to scrutinize them at the border; and just how long would it take these gentlemen, especially if they happened not to be churchgoers, to make sense of such

sthetic material, let alone decide whether it posed any threat to national security? If, however, I drape cards across the border myself—and that is the right verb, for 200 of them weigh one pound, and I have no choice—they concern only the American indexer, who can give them as detailed as perfunctory a check as he sees fit.

My parents happen to live only 10 miles from the boundary; so, I come for a visit to them, whenever I have accumulated enough cards, with a trip by ferry across the St. Clair River from Sombra, Ontario to Marine City, Michigan. Except on summer weekends, the ferry seldom has more than five or six passengers per trip. When it docks on the American bank of the river, out pops Mr. Immigration/Customs, and asks how long I mean to stay in the U.S. I say, just until I can send these cards from the post office (which is 100 yards from the dock)—after he inspects them, of course. He inquires where they are going, and can't believe that he heard my reply correctly; yet neither does he like to admit, after I have said "Hymnology" three times, that he has no idea what I'm talking about—especially when my manner indicates that, given an opening, I could tell him. Rather than risk having to listen, he waves me through.

The computer which waits to ingest the data from my cards has been taught to act like an exemplary ASP: it can accommodate no accents or other marks not used in English spelling. After trying hard for decades to remember where the accents come on French words, I now have to work equally hard at remembering to leave them off. It disturbs me when "fishing" and "sinning" come out looking identical.

Mind you, it's not just the com-

puter that can produce this kind of confusion. When I start to tire, after typing a few hundred cards, I find myself failing to reach the "T" key—which is strange, but wouldn't be serious except that the word "immortal" comes up so often. And one evening, after typing a card, "The Head that once was crowned with horns / Is crowned with glory now," I could see nothing to do but hasten to bed.

Thus I came to appreciate the skill of the typesetters whose work I was transcribing. Job-printers in small towns might mix up the numbering of hymns, or scatter punctuation marks erratically, but their spelling was remarkably sound. One poor wretch, however, failed to catch a slip in his index of first lines, and sent it forth reading, "Thou great, unchanged, eternal Cod"; he must have grown up in Newfoundland.

Words whose meaning has altered over the years also serve to keep an indexer awake. When, in an index, I came upon the line, "Blest is the man whose bowels move," I thought it must have to do with Martin Luther's inimitable account of his conversion; but then I recalled how, just as "heart" still signifies courage, "bowels" signified compassion until a century ago. Nor did I expect to find a Christmas hymn beginning,

*"As shepherds in Jewry were guarding
their sheep,*

Promiscuously seated as strangers to sleep,
though of course it means only that they didn't care which shepherd sat where.

On the whole, I prefer words written about 1850 to fit the tune of "Home, Sweet Home":

*An alien from God, and a stranger to
grace,*

*I wander through earth its gay pleasures to
trace . . .*

Would that one be of more use to the
(continued on page 128)

A Bibliography of Handbooks and Companions to Hymnals: American, Canadian, and English, Part 4

Keith C. Clark



Keith C. Clark has been Associate Professor of Brass Instruments at Houghton College (N. Y.) since his retirement in 1966 from the U.S. Army Band, Washington, D.C. His collection of over 8,000 books on hymnology, psalmody, and church music is said to be the largest private collection of its kind in the United States. He is now preparing A Select Bibliography for the Study of Hymns for the Hymn Society.

In the final segment of this series are listed hymnic works from 1773 to 1927 that focus on a single hymnal or collection. It complements the bibliography of 1845 to 1927 in the January, 1980 issue of *The Hymn*.¹

- 1773 *A Complete Index to Dr. Watts's Hymns. Reference is had to each Line of the Works, and the Whole digested into an Easy and Natural Alphabetical order, agreeable to the Index to the First Lines of each Psalm and Hymn* by David Guy. Printed for J. Buckland, G. Keith, J. Johnson, and the compiler, D. Guy, London, viii, [228 unnumbered] p.
- 1774 *A Complete Index to Dr. Watts's Psalms; Wherein Reference is had to each Line of the Work, and the Whole digested into an Easy and Natural Alphabetical Order, agreeable to the Doctor's own Index to the First Lines of each Psalm and Hymn* by D. Guy. Printed for J. Buckland, G. Keith, J. Johnson and the compiler, D. Guy. London. x, [242 unnumbered] p.
- 1774 [The above indexes of Watts's Hymns and Psalms were combined by D. Guy.]
- 1810 *An Index (the First Ever Given in One Alphabet) of All the Lines in Dr. Watts's Hymns and Psalms, Adapted to the Common Editions of the Work, and Equally to Dr. Rippon's Arrangement of It* by John Rippon, (assisted by S. A. —, T. R. —, etc. Sold by Longman and Co., Simpkins and Marshall, Westley and Davis, Sherwood and Co., and Wightman, London. [ii], [350 unnumbered] p.
- 1816 *Divine and moral songs for children, by Isaac Watts . . . with brief notes appended to each hymn* by James Churchill. Cox, London. 64p.
- 1851 *The Selection of Psalms and Hymns in use of the Protestant Episcopal Church in the United States of America; Alphabetically arranged in lines, by which any psalm or hymn may be found, reference to any line contained therein by Octavius Longworth. The Author, Williamsburg, NY. 207p.*
- 1854 *Original Titles of the Hymns Sung in the Wesleyan-Methodist Congregations, and Names of the Authors. The whole arranged in the order of the hymns* by John Kirk. John Mason, London. 60p.
- 1858 *The Congregational Psalmist, a companion to all the new hymn book[s]: providing tunes, chorales, and chants for the metrical hymns and passages of Scripture contained in those*

- books, *First section, Tunes and Chorales*, edited by Henry Allon and Henry J. Gauntlett. London. 159p. ("Historical Preface and Biographical Notes display considerable research and accuracy." Julian, p. 51)
- Second section*, 1860. London, 152p.
- Editions of 1861, 1864, 1865
- Fifth edition, 1866. Jackson, Walford, Hodder, London. 321p.
- Editions of 1867, 1868, 1875, 1877, 1879, 1881, 1883, 1886 and 1887
- 59 *Deutsches Gesangbuch. Eine Auswahl geistlicher Lieder aus allen Zeiten der christlichen Kirche für kirchlichen und häuslichen Gebrauch. Nach den besten hymnologischen Quellen bearbeitet und mit erläuternden Bemerkungen über Verfasser, Inhalt und Geschichte der Lieder versehen von Philipp Schaff.* Lindsay und Blakiston, Philadelphia. 663p.
- Neue, verbesserte und vermehrte Auflage, 1874. J. Kohler, Philadelphia. lii, 991p.
- Editions of 1887, 1889
- (It is quite proper at this point to cite this work of Philip Schaff as it is believed to be the first German collection printed in the U.S. with hymnic annotations. The *Deutsches Gesangbuch*, preface dated 22 December 1859, is unique for its individual notices with "explanatory observations of writers, contents and history that song-books overlook" and a 20-page hymnological introduction. Famous for the *Schaff-Herzog Encyclopaedia of Religious Knowledge*, 1884, and
- his "German Hymnody" in Julian's *Dictionary of Hymnology*, pp. 412-418, Philip Schaff's other works relating to hymnology include *Christ in Song*, *Hymns of Immanuel*, selected from all ages, with notes. *A Library of Religious Poetry: A Collection of the Best Poems of all Ages and Tongues*, with *Biographical and Literary Notes*. (with Arthur Gilman) and *Literature and Poetry: Studies in the English Language, the Poetry of the Bible, the Dies Irae, the Stabat Mater, the Hymns of St. Bernard, the University, Dante and the Divina Commedia*.)
- 1859 *The merits of the 'Sabbath hymn Book', and of the means which are employed to introduce it into the churches by a clergyman of Massachusetts.* Crocker & Brewster, Boston.
- 1860 *Hymns and Choirs: or the Matter and the Manner of the Service of Song in the House of the Lord* by Austin Phelps, Edwards A. Park and Daniel L. Furber. Warren F. Draper, Andover, [MA], iv, 425p.
- Reprint, 1971. AMS Press, NY (Written to accompany *The Sabbath Hymn Book: for the Service of Song in the House of the Lord*, 1858, the contents deal with its texts and tunes and their place in the church's worship. "The first and still the only American treatise on Hymnology." Benson in *The English Hymn*, p. 475)
- 1862 *Two Lectures on the Wesleyan Hymn-book, with tabulated Appendix on the Hymns and their respective authors* by Joseph Heaton. John Mason, London. 68p.
- Seventh Thousand, 1863

- Eighth edition, 1872, revised and enlarged
- 1863 *Hymns for Public and Private Worship* by W. Fleming Stevenson. Spottiswoode, London. [x], 231p.
(The 324 hymns are followed by an Index of Authors with dates of publication, birth or death dates and notes, pp. 221-231)
- 1868 *Round and Through the Wesleyan Hymn Book* by John Ward. B. W. Sharp, Leeds. 132p.
- 1872 *Hymnal and Canticles of the Protestant Episcopal Church, with Music* edited by A. B. Goodrich and Walter B. Gilbert. E. P. Dutton, NY. [iv.], 64 [iv], 435p. [Separate title pages for Canticles and Hymnal; title from spine and cover.] (Index of tunes contains notes on many of the composers, pp. 412-425; one of the earliest sources of biographical notes on composers of tunes.)
- 1873 *Hymns for the Church and Home, Selected and Edited* by W. Fleming Stevenson. Henry S. King, London. xvi, xlii, 490 hymns, 15 doxologies, 161 hymns for children, 38 pages of notes, 67 pages of biographical index, 28 pages of index.
- ca. Edition of 1877
- 1876 *The New Methodist Hymn Book and Its Writers* by S. W. Christophers. Haughton, London. 287p.
Editions of 1877, 1880. Hodder & Stoughton, London
- 1877 *Song Victories of 'The Bliss and Sankey Hymns', being a collection of one hundred incidents in regard to the origin and power of*
- the hymns contained in 'Gospel Hymns and Sacred Songs', with an introductory letter by Geo. Pentecost, D.D., and an appendix containing biographical sketches of Mr. Ira D. Sankey and Mr. P. Bliss.* D. Lothrop, Boston [ii], 156p.
- 1878 *Critique on The Church Hymn lately published by permission of The Irish Synod, with an Appendix containing musical examples, corrections and some original chants, hymns, kyries and sanctus* by Richard Pryor. Hodges, Foster and Figgis, Dublin. 40p., [54 unnumbered leaves of music]
- 1878 *A Lineal Index to the Wesleyan Hymn Book and Supplement* by Richard Harland. London. 519p.
- 1879 *Ministers' Hand-Book of Lutheran Hymns, in the 'Book of Worship' by Sylvanus Stall* Skinner & Finch, Easton, PA. 122p.
(Annotated Index of Authors of Hymns, pp. 107-122)
- 1880 *A Concordance to the Hymnal of the Methodist Episcopal Church to which are added several important indexes* by William Coe. Phillips & Hunt, NY. 215p.
- 1880 *The Evangelical Hymnal with Tunes* compiled by Charles Cuthbert Hall and Sigismund Lasar. A. S. Barnes, NY. [iii], 621p.
(Biographical Index of Authors and Composers, pp. 589-621)
- 1880 *Our Hymn Writers; being Biographical Notices of the Authors of the Hymns, selected by the Hymn Book Committee of the Presbyterian Church of Canada* by J[ames] C[ampbell]

- James Campbell, Toronto. 40p.
 81 *Standard Hymns, with Historical Notes of Their Authors* compiled by Edward P. Thwing. I. K. Funk, NY. 92p. (Bibliographical notes to 137 hymns, pp. 86-92)
- 83 *The Church-Book: Hymns and Tunes for the Uses of Christian Worship* prepared by Leonard Woolsey Bacon. D. Appleton, NY. 437p. (Notes on Authors, pp. 420-422)
- 84 *Laudes Domini: A Selection of Spiritual Songs Ancient & Modern* edited by Chas. F. Robinson. Century Co., NY. 520p. (Index of Authors, annotated, pp. 503-508)
- 84 *The Poets of the Church: a Series of Biographical Sketches of Hymn-writers, Notes on Their Hymns* by Edwin F. Hatfield. Anson D. F. Randolph, NY. vii, 719p. Reprint, 1971, Milford House, Boston (A comparison of the contents of this book with Hatfield's *The Church Hymn Book*, 1872, strongly suggests that Hatfield intended this as a companion volume but died before its completion.)
- 85 *Hymns of the Church Universal, in Two Parts, 1. The Spirit of the Psalms II. General Hymns with Prefaces, Annotations and Indexes* [Quarto Edition, by John Rylands]. Printed for Private Circulation, Manchester, England. 604p. (Biographical Index to Authors, pp. 540-575)
- 86 *The Presbyterian Hymnal: with additional scripture sentences and an appendix of notes on each hymn* [by James Thin(?)]. Edinburgh. Editions of 1888, 1890
- 1887 *The [Scottish United] Presbyterian Hymnal; with Notes by James Thin*. Edinburgh. (Notes appeared in the large type edition; see Julian, p. 1026ii)
- 1888 *Choirmaster's Companion to Hymns Ancient and Modern* by Isaac Herbert Jeayes. Church Printing Co., London. v, 89p. London.
- 1889 *Comments on 'The Hymnal, Revised and Enlarged'* by a Layman. (no publisher, place) 37p.
- 1889 *Topical Index to Gospel Hymns, Consolidated; Gospel Hymns, No. 5; Hymns New and Old, and The Gospel Choir, to which is added a Christian Worker's Hand Book of Song Services and Bible Readings* prepared by William B. Jones. Fort Orange Press, Brandon Printing, Albany. 224p. (Non-hymnic material, pp 29-162)
- 1889 *The Writers of Hymns Ancient & Modern, according to their Churches* edited by Robert Maude Moorsom. (see Julian, p. 1580)
- 1890 *Hymnal: Amore Dei*, compiled by Mrs. Theodore C. Williams. George H. Ellis, Boston. xvi, 252p. (Extensive Notes in Biographical Index of Composers, pp. 238-244; of Authors, pp. 245-252) Revised editions, 1897, 1904, 1911
- 1891 *Tables to Aid the Selection of Hymns for Use in Connection with Hymns Ancient and Modern* by F. C. Hill. London.
- 1892 *Hymns and Chorales for Schools and Colleges* edited by John

- Farmer. Clarendon Press, Oxford. xx, 338p. (Short Biographies of English Hymn-Writers, pp. vii-xvii)
- 1893 *The Plymouth Hymnal, for the Church, the Social Meeting and the Home* edited by Lyman Abbott with the cooperation of Charles H. Morse and Herbert Vaughan Abbott. The Outlook Co., NY. lxiv, [506 unnumbered], 555-597p.
- 1895 *Church Harmonies, New and Old, a Book of Spiritual Songs for Christian Worshippers*. Universalist Publishing House, Boston. lxiv, 400p. (Index to Authors, annotated, pp. 392-399; "The aim is to give a somewhat full account of Universalist hymn-writers.")
- 1895 *The University Hymn Book for Use in the Chapel of Harvard University*. University Press, Cambridge. [xxviii, 288 hymns, ii, 57 unnumbered p.] (Index of Authors, Translators and Composers, annotated, 57p. by Charles F. Russell and James Warrington)
- 1898 *Gleams of Interest across Hymns Ancient and Modern* by E. O. P. W. R. Russell, London. 154p.
- 1898 *Sursum Corda: a Book of Praise* edited by E. H. Johnson and E. E. Ayers. American Baptist Publication Society, Philadelphia. viii, 654p. (Index of Authors, Translators and Composers, annotated, pp. 625-635)
- 1899 *Best Hymns No. 2, for the Services of Song in Christian Work* compiled by Harold F. Sayles. Evangelical Publishing, Chicago. [172 songs, unpagel] (Portraits and biographical sketches of gospel song writers with songs no. 1, 6, 20, 27, 34, 43, 51, 57, 64, 70, 79, 84, 89, 94, 101, 106 & 112)
- 1899 *The Latin Hymns in the Wesleyan Hymn Book: Studies in Hymnology* by Frederic W. Macdonald. Charles H. Kell London. [iv], 158p.
- 1899 *Yattendon Hymnal: 100 Hymns in Four Parts with English Words for Singing in Churches* edited [Robert] Bridges. Parts I, II, III, IV, the Complete Work with Tunes and Notes on the words and music. Clarendon Press Oxford. 164, iv, 29p. (The notes to 100 hymns in the tabular edition) Edition of 1923 with an Appendix Containing Notes to Words and Music Oxford University Press, London.
- 1901 *The Brethren Hymnal: A Collection of Psalms, Hymns and Spiritual Songs. . . Compiled under Direction of the General Conference of the German Baptist Brethren Church* by the Committee. Brethren Publishing House, Elgin, IL. 512p. (Index of Authors and Composers, annotated, pp. 491-497)
- 1904 *A Brief History of the Sacred Harp and Its Author, B. F. White Sr., and Contributors* by Joe James. New South Book and Print Shop, Douglasville, GA. 156p.
- 1904 *A Comparison of the New Edition of Church Hymns with the old edition and other collections*. S. P. C. K., London. 16p. (Church Hymns is the Hymns Ancient & Modern, 1889 and 1904)
- 1904 *The Methodist Hymn-Book for use in the Churches of the Methodist New Connexion founded*

1797. Methodist New Connexion Book-room, London. xx, 428p. (Biographical Index, pp. 424-428)
- 05 *Half-Hours with 'The Methodist Hymn-Book'* by Mary Champness. Charles H. Kelly, London. xvi, 288p. (A popular guide to the 1904 English hymn-book)
- 05 *Notes and Comments on the 1904 edition of Hymns Ancient and Modern, with alphabetical indices of the new hymns and of those omitted from the previous edition* by Edwin Green. Betterment of London Printing & Publishing Co., London. 25p.
- 06 *Sankey's Story of the Gospel Hymns and of Sacred Songs and Solos* by Ira D. Sankey. The Sunday School Times Co., Philadelphia. viii, 272p. London edition, 1906. *My Life and Sacred Songs* by Ira D. Sankey. Hodder and Stoughton, London. viii, 306p. Edition of 1907. *My Life and the Story of the Gospel Hymns and of Sacred Songs and Solos* by Ira D. Sankey. 410p. Reprint, P. W. Ziegler, Philadelphia Reprint, 1928, Harpers Brothers, NY. Reprint, 1970, AMS Press, NY. Reprint, 1971, Somerset Press, St. Clare Shores, MI.
- 07 *Concordance to the Methodist Hymnal, the Official Hymnal of the Methodist Episcopal Church and the Methodist Episcopal Church, South, with helpful indexes* by Oliver S. Baketel. Eaton & Mains, NY. x, 147p.
- 07 *Some Hymns and Hymn Writers, representing all who profess and call themselves Christians: Short Studies in the Hymnal of the Episcopal Church* by William Budd Bodine. John C. Winston, Philadelphia. xii, 458p. (same) Limited edition, 250 copies
- 1908 *A Guide to the Use of Hymns Ancient and Modern, 1904, with a Concordance*. William Clowes, London. 228p.
- 1908 *Union Harp and History of Songs: Brief Sketch of the Authors of Tunes and Hymns* by Joe S. James. The Author, [Douglasville, GA.]. xlv, 220, x p.
- 1908 *Evangelical Lutheran Hymnal, Published by Order of the First English District of the Joint Synod of Ohio and Other States, With Music*. Lutheran Book Concern, Columbus, OH. 66, 516 hymns, [v], 123p. (Index of Authors and Composers, annotated, pp. 105-114)
- 1908 *A Lineal Index to the Methodist Hymn-Book; Being an Alphabetical Arrangement of Every Line in the Collection of Hymns for the Use of the People Called Methodists*, compiled by William Miles. Robert Culley, London. 560p.
- 1909 *Companion to the Church Hymnary; a concordance to the themes and metaphors with index to the scripture references* by G. A. Frank Knight. Oliphant, Anderson & Ferrier, Edinburgh. 98p.
- 1909 *The Story of Our Hymn Book* by F. J. Gillman.
- 1910 *The Methodist School Hymnal*. Wesleyan Methodist Sunday School Department, London. xxxiv, 979p. (Biographical Index of Authors, pp. 959-979)
- 1914 *Biographical Sketches of Musical*

- Composers by W. Heslop. Leeds. 126p. (190 sketches of the composers of Primitive Methodist hymn tunes)
- 1919 *The Divine and Moral Songs of Isaac Watts. An essay thereon and a tentative list of editions* by Wilbur Macy Stone. Privately printed for the Triptych, NY. 93p.
- 1919 *Hints on the Introduction of the English Hymnal and the Improvement of Congregational Singing* by A[thelstan] R[iley]. Humphrey Milford, London. 4p.
- 1920 *Hymn Stories for Children: Hymn facts and stories to tell to children and young people* by Margaret W. Eggleston. (Manual of Hymn Study and Interpretation for Hymnal for American Youth; editorial supervision of H. Augustine Smith). Century Co., NY. 19p.
- 1923 *Hymnal and Liturgies of the Moravian Church (Unitas Fratrum)*, Published by Authority of the Provincial Synod, Bethlehem, PA. 172, [ii], 718p.
(Index of Composers and Dates, pp. 668-671; Index of Authors and Translators, annotated, pp. 672-680)
- 1925 *A Guide to the Use of Hymns Ancient and Modern* edition of 1889 with second supplement, 1916, revised and enlarged. William Clowes, London. 79p.
- 1926 *Concordance to the Christian Science Hymnal*. Christian Science Publishing Society, Boston. 83p.
Second edition, 1932. "Christian Science Hymnal Concordance and General Index" 189p.
- 1926 *Curiosities of the Hymnal* Carl F. Price. Methodist Book Concern, NY. 84p. (Methodist Hymnal of 1905)
- 1926 *The Harvard University Hymn Book*. Harvard University Press, Cambridge. [xxxiv, 35 xxxv unnumbered], 58 (Biographical Index, Notes on Authors and Translators, Notes on Composers and Sources of Music by Wallace Woodworth, unnumbered pages)
- 1926 *A Junior Hymnal with Song Stories and Worship Programs containing 33 Hymns with Stories 12 Worship Programs and 12 General Purpose Songs* compiled by J. E. Sturgis and W. S. Martin; Stories and Programs by Lillie A. Faris. Standard Publishing, Cincinnati, OH. 192
- 1926 *A Subject Index of Hymns in the English Hymnal & Songs of Praise* by Percy Dearmer. Oxford University Press, London. 104p.

¹Volume 31, no. 1, pp. 41-47, 73-74. See Vol. 30, 3 & 4 (July, October, 1979) of *The Hymn* for previous listings detailing the handbooks and companions from 1927 to the present.

Hutton's Tunebook of 1744

(continued from page 117)

²⁰Bauer, p. 24.

²¹Müller, p. 51. Hymn 107 in Hutton's 1742 collection set to tune no. 23 is by Gambold.

²²Robert F. Steelman, "A Cantata Performed in Bethlehem in the 1740s," *The Moravian Music Foundation Bulletin*, Vol. 20, no. 2 (Fall-Winter, 1975) p. 2-6.

²³The melody remained a part of the German-

Moravian chorale repertory at least through the chorale collection published by Heinrich Lonas in 1893. It held a place in the English Moravian tunebooks at least through Peter Latrobe's tunebook of 1854. It was not included, however, in the American Moravian tunebook of Peter Wolle of 1836 and except for some 18th century American manuscript chorale books, is not found in any American source.

Letters

Sexist Language

To the Editor:

Dr. Routley's suggestions regarding "sexist language" are very useful from a distance" but he ought also take a closer look. The language of liturgy ought to be moved beyond gender for practical, ethical and theological reasons.

Dr. Routley avoids completely the problem of controversial language destroying corporate worship. Hymns are communal expressions of gathered congregation's common faith. If any significant number of persons think the words are inappropriate (for whatever reason), the words fail. Even if the objectors are a minority, their objection is a problem for all. If they feel excluded, the words are not inclusive. Phrases intended to unite, instead of divide.

If hymns written before 1850 present fewer problems of "man," "brother" and the like, it may be because few earlier hymns expressed social gospel. When the songs of the church began to include earth as well as heaven, justice as well as judgment, the masculine biases of our language were exposed. Now that we are aware, our task is to continue our social concern (in non-sexist language), not abandon it. Dr. Routley may find it boring or superfluous, but full humanity, male and male, needs affirmation in our hymnody.

Many of the worst examples of masculine bias in hymnody are those which use male metaphors for deity. The old political structures of monarch and subjects, of men ruling over women, have long since become outmoded, yet they echo in our

religious language. God or creator and sustainer need not always be called "Lord" or "King." Nor must the divine always be invoked with male pronouns. Dr. Routley may choose to call that "heresy" (especially from a Unitarian), but the problem exists. To insist that any particular words (no matter how hallowed or historic) are unalterable and must be accepted by all is to mistake the symbol for the reality—and that is heresy, I believe.

Sincerely,

Christopher Gist Raible
Chair, Commission on
Common Worship
Unitarian Universalist Association
First Unitarian Church
Worcester, MA 01608

The Tune RESIGNATION

To the Editor:

With reference to page 268 of the October 1979 issue of *The Hymn*, 1854 is not a proper date for the first appearance in print of the hymn tune RESIGNATION, since it appeared before that date in *The Knoxville Harmony*, and as you are probably aware from your personal research, even earlier in the very first edition of Funk's *A Compilation of Genuine Church Music* (1832). 1854, however, may well be the correct year for the first pairing of RESIGNATION with "My Shepherd will supply my need." Not only are the tenor parts identical in the Funk and Walker books, but also are the bass and treble parts. As I recall, this is also true of *The Knoxville Harmony*. If so, it seems highly likely that the Funk book is the original printed source for the other too. The tune also

appears in Daily's *Primitive Baptist Hymn and Tune Book* where it does have different harmonic parts, is set to "Early, my God, without delay," and is called HOPEWELL rather than RESIGNATION. This suggests possible earlier printings as HOPEWELL, but I doubt if any such were as early as 1832. Finally the tune appears in the Cooper edition of *The Sacred Harp* where it is called JOYFUL NEWS because it is set to "Joy to the world." Of course it has still different harmonic parts, and is rather interesting in that here it is shortened from an AABA melody to an ABA one.

Sincerely,

Berkeley L. Moore
1526 West Iles
Springfield, IL 62704

I found an earlier publication of RESIGNATION with "My shepherd will supply my need" in John W. Steffy's *The Valley Harmonist* (Winchester, Va., 1836). This text-tune combination did not appear in Walker's *Southern Harmony* until its 1854 edition. Have any of our readers found an earlier appearance of this text and tune together?—Ed.

Indexing for the DAH

(continued from page 119)

Metropolitan Community Church, or to Ms. Anita Bryant?

Unlike the computer, I can savour prefaces. In 1889, a Toronto Methodist clergyman informed potential purchasers, "This collection contains ONE HUNDRED CHOICE PIECES so carefully selected and arranged for Evangelistic Work that the cutting out of one piece would be a serious loss." But the book contains 112 songs, and the compiler's judgment was about as sound as his arithmetic . . .

More memorable and intriguing, though, is a certain dedication. In 1905, John A. Davis somehow acquired the copyright to an appealing gospel song produced by Mr. and Mrs. William Martin, and thereafter stipulated, whenever it was included in a collection, that just below the title should appear the inscription, "Dedicated to my wife, Mrs. John A. Davis." Dedicating other people's work to his wife seems strange—but he may have been trying to tell her something: for the song in question is

"God Will Take Care of You." . . .

Addendum by Leonard Ellimwood: Hugh McKellar's cards, incidentally, were in two cartons each weighing 25 pounds. As he describes they passed U.S. Customs easily enough, but not the U.S. Postal Service. Although they were secured as thoroughly as others he had sent home to Toronto from India, Australia, and other foreign parts somewhere along the line, the U.S. Postal Service smashed the cartons, then repacked them after untying several of the packs of separate hymnals and stuffing the individual first-line cards indiscriminately in various corners of the two cartons. After a frantic letter to Toronto, Hugh McKellar sent us a Xerox copy of the first-line index of each hymnal involved and we spent six hours sorting out the mess. No thanks to the U.S. Postal Service. We filed a strongly worded complaint at the Washington headquarters, but six weeks later have yet to hear an explanation or apology.

Hymnic News

Pope Hears Mostly Pro-Catholic Hymns

On his fall trip to the United States Pope John Paul II heard mostly Protestant hymns. According to a list published by G.I.A. Publications, the following hymns (all found in *Worship II*) were sung during the Pope's visit, the number in parentheses indicating the number of celebrations in which the hymns were sung: "All creatures of our God and King" (2) "Hail the power of Jesus' name" (2) "People that on earth do dwell" (2) "Amazing grace" (2) "America the Beautiful" (3) "Little Hymn of the Republic" (2) "O'er the James' Air" (2) "Come, Holy Ghost" (2) "Come, my Way, my Truth, my Life" (2) "With of our fathers" (2) "O God Father, praise and glory" (2) "Hail, holy Queen" (2) "O God, we praise thy name" (5) "Bread of life" (2) "Immaculate Mary" (2) "My Shepherd will supply my need" (2) "God our help in ages past" (2) "Praise to the Lord, the Almighty" (2) "Jesus Christ our sovereign King" (2) "We gather together" (2)

Reprints of Early Charleston Hymnals Available

John Wesley's first hymnal, *A Collection of Psalms and Hymns* (1737), which was printed in Charleston (then Charles-Town), South

Carolina, was reprinted in facsimile with additional material in 1964. Edited by Frank Baker and George W. Williams, this reprint includes "John Wesley's First Hymn-Book" by Robert Stevenson, "The Sources of John Wesley's *Collection of Psalms and Hymns*, Charleston, 1737" by Frank Baker, and "Bibliographical Notes" by George W. Williams.

A second hymnal published in Charleston, *A Selection of Psalms with Occasional Hymns* (1792) compiled by Robert Smith and Henry Purcell, has been reprinted with an introduction by Leonard Ellinwood.

Both hymnals are available from The Dalcho Historical Society, Box 2127, Charleston, SC 29403. The price of Wesley's *Collection* is \$3.50 plus 25¢ postage and the price of Smith and Purcell's *Selection* is \$3.00 plus 25¢ postage.

HSA National Convocation and Hymn Writing Course Planned

In February HSA members were mailed brochures describing the exciting national gathering scheduled in June at Westminster Choir College, Princeton, New Jersey.

The National Convocation, June 8-10, will be led by outstanding leaders from the United States, Canada, and England, including Erik Routley, Alice Parker, Samuel L. Terrien, Fred Kaan, Richard Avery, Donald Marsh, and others. The program has something for everyone, ranging from

Hymns and Children (Helen Kemp) and Humor in Hymnology (Austin C. Lovelace) to Healey Willan's Influences in Hymnody (Giles B. Bryant) and Black Hymnody (Portia K. Maulsby).

Convocation brochures may be obtained from the Hymn Society of America, Wittenberg University, Springfield, OH 45501.

Following the Convocation on June 11-13 will be a hymn writing course sponsored jointly by the HSA and Westminster Choir College. Hymn Writing: Texts and Tunes will be taught by Alice Parker (tunes) and Gracia Grindal (texts). One graduate credit is offered for this course. For registration information, write Westminster Choir College Summer Session, Princeton, NJ 08540.

HSGBI to Meet at Exeter

The Hymn Society of Great Britain and Ireland will hold its annual Conference at Exeter, July 22-24. The Conference program will include presentations on such topics as Robert Bridges as a Hymnodist (Alan Dunstan), the Methodist "Large Book" of the 1780 (Norman Goldhawk), and the Place of Contem-

porary Hymns in the New Liturgy (T. Baker). An Act of Praise, a service involving the singing of a number of hymns, will be conducted by Martin Ellis. Those wishing to register for the Conference can write the Hymn Society Secretary, Alan Luff, 7 Little Cloister, Westminster Abbey, London SW1P 3PL, England.

National Sacred Harp Singing Convention Planned

A national gathering of Sacred Harp singers is scheduled for June 28-29 at Samford University, Birmingham, Alabama. This convention will attempt to recreate the first Sacred Harp convention of 1844. According to Hugh McGraw of the planning committee, this national convention will seek to attract 1500 to 2000 singers to help promote Sacred Harp singing in all parts of the United States. Other members of the planning committee are faculty members Claude Rhea and Gene Black of Samford University and William Reynolds, President of the HSA. For further information, write Mr. Hugh McGraw, Box 185, Bremen, GA 30110.

Corrections

Please make the following corrections in your October 1979 issue:

On page 272 in the 1969 entry for *A Short Companion* . . . Novello was employed as printers for this booklet. The address of the Methodist Church Music Society is c/o Secretary, 5 Sandford Mill Rd., Cheltenham, Glos., GH 53 7QH, England. On page 279, column one, line eight from the bottom, Erik Sharp is a leading Baptist minister and hymnbook editor but had nothing to do with the production of *Partners in Praise*. On page

283, column one, line 30, strike out the word "President." (Thanks to John Wilson for these corrections.)

On page 284 please make the following change: In stanza seven line three, change "Besides" to "Beside."

In your January 1980 issue, please make the following corrections: On page 51, the name "Ploman" should read "Polman." And on page 72 after the initial title *Klinkend Geloof* the words should read "edited by A. C. Honders."

A New Hymn

Earth's Scattered Isles

A Paraphrase of Psalm 97 by
Jeffrey Rowthorn
May, 1974

Tune DOMINUS REGNAVIT

8.8.8.8.8.8.
Gerre Hancock
May, 1974

1. Earth's scat-tered isles and con-toured hills Which part the seas, and mold the
land, And vis-tas new-ly seen from space That show a world awe-
some and grand, All won-drous-ly u-nite to sing; Take heart, take
hope, the Lord _____ is King! Lord _____ is King! _____

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The melody is primarily in the voice part, with piano accompaniment in the right and left hands. The lyrics are written below the voice staff. The score includes a first ending (1., 2., 3.) and a second ending (4.).

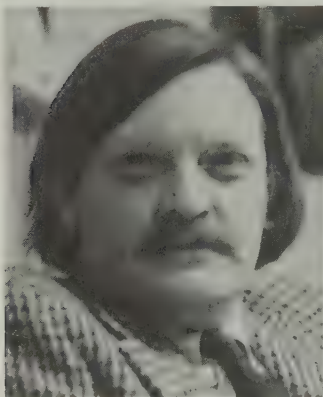
2. God's judgment passed on social ills
 That thwart awhile his firm intent,
 The flagging dreams of weary men
 Whose brave new world lies torn and rent,
 In painful form, their message bring;
 Take heart, take hope, the Lord is King!

3. The constant care which Israel knew
 Alike in faith and faithlessness,
 The subtle providence which guides
 A pilgrim Church through change and stress,
 Inspire us gratefully to sing;
 Take heart, take hope, the Lord is King!

4. The light which shines through noble acts,
 The quest for truth dispelling lies,
 The grace of Christ renewed in us
 So love lives on and discord dies,
 All blend their song, good news to bring;
 Take heart, take hope, the Lord is King!

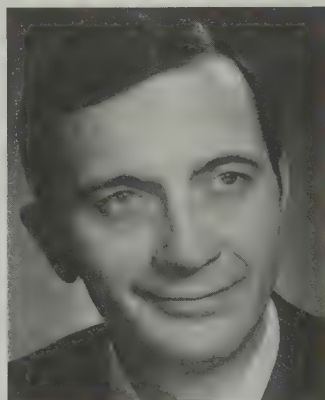
Text ©copyright by Hinshaw Music, P.O. Box 470, Chapel Hill, NC 27514. Used by permission. (Hinshaw Music has published a setting by Walter Pelz for choir, congregation, and brass: HMC-231.) Tune ©copyright 1980 by the Hymn Society of America.

The Hymn's Author and Composer



Jeffery Rowthorn

Jeffery W. Rowthorn is a faculty member of the Divinity School and the Institute of Sacred Music, Yale University. A native of Wales, he holds degrees from Cambridge and Oxford Universities, and from Union Theological Seminary, New York City. He has written hymn texts since 1974 and is editor of a *Worship Supplement* (111 hymns) for use at Yale University Divinity School. An ordained Anglican clergyman, he is now a priest in the Diocese of Connecticut. His paraphrase of Psalm 148, "Creating God, your fingers trace," was published in the April 1979 issue of *The Hymn*.



Gerre Hancock

Gerre Hancock, a native of Lubbock, Texas (b. February 21, 1934), Organist and Master of Choristers at St. Thomas Church in New York City. He is a graduate of the University of Texas (B. M.) and Union Theological Seminary, New York City (M.S.M.).

He has many published works for chorus, organ, and orchestra, and has recorded with The Saint Thomas Choir of Men and Boys. He serves on the faculties of the Institute of Sacred Music, Yale University, and The Juilliard School. He concertizes and lectures under the Murtagh/McFarlane Concert Management.

Reviews

William C. Teague *Cantate Domino* 133

Alan W. Mahnke *A Handbook of Church Music edited by Carl Halter and Carl Schalk; Key Words in Church Music edited by Carl Schalk* 134

Phillip W. Sims *An English-Speaking Hymnal Guide and A Panorama of Christian Hymnody by Erik Routley* 136

Cantate Domino compiled and edited by the Bishop's Advisory Commission on Church Music of the Episcopal Diocese of Chicago, Mr. James M. Rosenthal, II, Chairman of the Commission and Mr. A. Allan Beller, Chairman of the Editorial Commission. Published by G.I.A., Inc., 7404 South Mason Avenue, Chicago, Ill. 60638 \$4.95 (soft bound)

The opening paragraph in the preface for this welcome new hymnal states quite clearly why it was prepared and gives some general information: "Drawing from traditional and contemporary sources and a variety of cultural expressions, this selection of hymns is designed to provide a supplement to *The Hymnal* 1940. The hymns included have been selected with the demands of the revised Eucharistic lectionary in mind. In fact, the project was conceived as a direct result of requests from numerous parish clergy, organists, and choir directors for hymn resources reflective of the lectionary but within the standard of excellence set by *The Hymnal* 1940. In addition, the editors have sought to enrich certain areas of the Church's devotional and liturgical life with

hymns appropriate for Solemnities and Holy Days in the new Kalendar: Baptism of Our Lord, Transfiguration, the Blessed Virgin Mary, Holy Cross, Christ the King; as well as provide hymns for use at occasions such as Holy Baptism, Ordination, Bishop's Visitation, Marriage and Burial. A rich and varied selection of hymns for use at the Offertory and Communion is included, as well as a generous number of General hymns, drawn from old and new sources."

Upon opening the hymnal to the first page one is immediately made aware that this must be a supplement to another hymnal because the first page is numbered 800. The first part of the book follows the Christian year and does reflect the new lectionary. The texts have been carefully chosen and I found very little duplication with the *Hymns III* supplement recently published by the Episcopal Church. A quick count showed some 20 duplications of tunes, but these often had different texts. This new hymnal has included a number of "standard" hymns which were not included in *The Hymnal* 1940. These include such hymns as Martin Luther's great "Aus tiefer Not,"

"Wondrous Love" from *Southern Harmony*, the great Easter hymn "Christ ist erstanden," and "The Call" by Vaughan Williams. Most of the texts are printed between the staves of music. Longer hymns have stanzas printed below the music.

The print for the texts and the music is clean and easy to read. Details concerning the composer, author, translator or arranger are included with each hymn. Many well known composers and authors of today have works included. Among them are Frederick Kaan, David N. Johnson, Harold Friedell, Jan Bender, Herbert Howells, Erik Routley, A. Allan Moeller, and Roy F. Kehl.

In addition to the hymns the editors have included a setting for seasonal Responsorial Psalms to be sung at the Gradual in the Eucharist. These were arranged by Dom Gregory Murray and printed in a format that makes them quite easy to sing. Bar lines are used in the metrical refrains, but are not used in the psalms themselves making the natural flow of the speech rhythm a simple matter. The psalms are followed by an excellent collection of hymns suitable to be sung at the Offertory and at the Communion in the Mass. Following a section of hymns for specific occasions and some general hymns we come to three settings of the Eucharist—each quite different in style. The first setting is entitled "A Community Mass" by Richard Proulx. This is a very singable setting often in unison. The second setting is the "Missa De Angelis" arranged by Roy F. Kehl, one of the members of the editorial commission. He has made a good adaptation of the new translation to the ancient plainsong. This of course is sung in unison. The third setting is entitled "Mass for the New Rite" and

is by Calvin Hampton. The setting provided with a harmonized setting for the choir and a unison setting for the congregation. The accompaniment is marvelous and shows a lot of imagination. The organist will have to practice on this one, but it is well worth the time and trouble. I believe all three settings will be popular.

The hymnal has a Catholic and Eucharistic emphasis with a special stress upon the Catholic aspects of the sacraments of Baptism and the Eucharist and the inclusion of hymns to the Virgin Mary.

Last, but by no means least, are the various indexes. Among these is a list of suggested hymns for each Sunday in the three-year cycle of the lectionary as well as all holy days and for special rites and occasions. These were published earlier under the title *The Hymn Board*. There is the usual index of composers, authors and sources, the metrical index, the tune index and the index for the first line of a hymn.

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A Handbook of Church Music ed. by Carl Halter and Carl Schalk. 1978. 303p. Concordia Publishing House, 3558 South Jefferson Ave., St. Louis, MO 63118. \$14.95

Key Words in Church Music: Definition Essays on Concepts, Practices, and Movements of Thought in Church Music ed. by Carl Schalk. 1978. 365p. Concordia. \$14.95

"Where there is no leadership, the people flounder," says Louis C. Nuechterlein in his article on the "Music of the Congregation" in *Handbook of Church Music*. It was

ef in this principle that must have the editors and publishers to prove these two volumes, and we are grateful. These "tools for practising church musicians and for all who care about the musical life of the church at worship" should prove to be useful resources particularly for pastors, musicians, and worship committees.

Both books are descriptive of good church music and make no attempt at polemic. Let all readers, therefore, heed. You will not find the ultimate argument or proof of your case in use against your pastor, musician, or worship committee; but you will find lucid description of what church music can be. Material for all the polemics which arise would take as many pages to cover as one could find in all the books in the generously filled bibliography.

The *Handbook* includes a fine introduction by the editors Carl Schalk and Carl Halter, seven chapters on the Liturgical Life of the church, Sketches of Lutheran Worship, the Music of the Congregation, the Music of the Choir, the Music of Instruments, the Pastor and the Church Musician, Music in the Church Today: An Appraisal, and a bibliography by Eugene L. Brand, Carl F. Schalk, Louis G. Nuechterlein, Hans Messerli, Herbert Gotsch, Edward W. Klammer, Adelbert Raphael Kretzmann, and Richard Albert.

Key Words in Church Music is a series of 76 articles by an impressive group of contributors. The articles range from "Anthem" through "Ecclesiastical Latin, Pronunciation" through "Thoroughbass." Particularly helpful in this latter volume are the lists of additional readings appended to each article. The articles themselves cannot hope to provide more

than thumbnail sketches for the laity of the meaning of the terms in question. The collateral readings are intended to amplify without exhausting.

Worship planners and leaders are often disappointed by the tasteless displays that worship often becomes. There is an antidote to this discouragement in Carl Schalk's article "Sketches of Lutheran Worship." Everyone should read the description of Christmas Day Matins at the Nicolaikirche in Berlin with the great hymn writer Paul Gerhardt as preacher. Most of us operate with an illusion of yesteryear that makes us long for the old days when everything was done properly and with highest esthetic standards. Things haven't changed at all. After giving us a good laugh, we are left encouraged knowing that if Paul Gerhardt could put up with that and still write the great hymns that he did, we can face another Sunday at our churches. It is easily worth the price of both books to have easy access to that description.

Nuechterlein makes his judgment that "where there is no leadership, the people flounder" particularly about the use of substandard literature in Protestant churches, but I suspect that one could broaden the scope to worship in any denomination. There has been precious little done to equip Lutheran pastors to make skillful use of the medium of music within worship; and it is doubtful that it is any better in other denominations. Pastors need to understand the medium of church music in order to make effective use of this valuable tool for the proclamation of the Gospel.

Dr. Schalk indicates in his preface to *Key Words* that the volume is intended to provide "the practicing

church musician with information, largely historical, that may be helpful in addressing matters of contemporary practice in church music." The book does this admirably. The book will be a valuable addition to the library of anyone interested in church music.

Allan W. Mahnke
Augsburg Publishing House
Minneapolis, Minnesota

An English-Speaking Hymnal Guide by Erik Routley. 1979. xiv, 125p. Liturgical Press, Collegeville, MI 58321. \$29.50

A Panorama of Christian Hymnody by Erik Routley. 1979. vi, 259p. The Liturgical Press. \$29.50

An English-Speaking Hymnal Guide can be regarded as a companion to 26 selected hymnals and their supplements, covering the period from 1906 to 1975. Twelve are American, twelve British, and two Canadian; they were chosen because they "represented the widest aggregate constituency." Denominations represented are Baptist, Catholic, Church of England, Congregational, American Episcopal, Lutheran, Methodist, and Presbyterian. A hymnal and its supplements are considered the same source, while different editions of the same hymnal are considered different sources. Only those hymns which appear in at least four of the hymnals are included for discussion, and only the texts and authors of these are treated. The author states it is his intention to publish a subsequent volume to deal with tunes.

The informative and helpful "Introductory Essay" includes a brief discussion of the history of hym-

nology, an excellent explanation of hymn meters, and an account of hymn singing customs in England and America.

The main body of the work (pp. 111-112) is an annotated list of 888 hymns selected from the 26 hymnals described above. The hymns are listed alphabetically by first line, including initial articles, the list being divided into two parts. The first part, by far the larger, has first lines in English; the second has foreign-language hymns of which there are several English translations in use.

Immediately following the first line of each hymn is given the number of stanzas and the meter, and, where applicable, a symbol indicating the location of the hymn in *A Panorama of Christian Hymnody*, a companion volume to the present work. Next follows a paragraph or so giving the name of the author or source of the hymn and its historical background. There is a list of the hymnals in which the hymn is found, and a brief biographical sketch of the author and/or translator. An appendix and two author indices, one chronological and one alphabetical, plus a bibliography, complete the work.

Physically the volume is a quarto with each page printed in double columns. The type is small but clear, thus each page contains around 600 words, nearly twice as many as in the average book.

Dr. Routley writes, as always, with authority and erudition. It is obvious that a great deal of careful and detailed research has been done. Birth and death dates include day and month as well as year, and a spot check of several articles reveals a high degree of accuracy in such details.

The author's well-known disapproval of the custom of printing the words of hymns between the staves of

music, a practice he refers to as "barbarous," is manifested on page v of the Introductory Essay. Considerable stress is laid upon seeing the hymn as poetry, both for interpretive and aesthetic reasons; thus such matters as indentation and capitalization are brought into the discussion. The validity of these principles cannot be denied; but, after all, we Americans are much more likely to use our hymnals in church—for congregational singing—than simply to read them in private for devotional purposes. And it is likewise undeniable that singing is easier when the text is near the music than when it is located at some distance from it.

The value of the book is not diminished by this issue. It is in essence a reference book, intended, and suited, for looking up facts rather than for reading straight through. It is a gold mine of information, and every hymn lover should own it and use it.

There are books that are intended for reference use only, in which information is concisely and systematically presented, and there are books that are intended to be read, either for pleasure or for information. Dr. Routley's *Hymnal Guide* belongs to the first category; his *Panorama*, intended as a companion volume to it, belongs to the second. In fact, the author indicates in the Introduction that one of its intended purposes is to serve as a textbook for the study of hymnology.

Here is a book that is a delight to read, and that provides a wealth of information besides. It consists of a series of short essays dealing with important topics in the history of hymnody, each of which is followed by a group of hymn texts representative of the topic. These little essays do not purport to be full-blown histori-

cal treatises; rather, they are vignettes of important trends, movements and ideas within the history of hymnody, chosen and arranged by the author to delineate the mainstreams of hymnic development.

Dr. Routley writes in a style that is casual, clear, and very readable. At the same time his formidable knowledge of the literary and theological principles by which a hymn should be judged, plus the detailed research that went into the work, assure meaty informational content.

The hymns are printed as poetry, without the music, and are intended to be read for pleasure and for devotional purposes. As noted above, the author is less than enthusiastic about the practice of printing hymnals with the words between the staves of music, which obscures poetic characteristics and, to some extent, meaning. The present volume comes as an admirable solution to the problem, in that it provides nearly 600 hymn texts ideally set out for reading, but is not intended to replace hymnals used in church.

Following the main portion of the work is a "Table of Current Sources," which indicates the location of the hymns in the 26 hymnals that were used as sources for the *Hymnal Guide*. A short section of biographical notices for those authors not included in the *Guide*, an author index, and an index of first lines complete the work. The physical format of the volume is similar to that of the *Guide*.

As with the *Hymnal Guide*, dates and similar data were spot-checked and found, with few exceptions, to be reliable and accurate. One does wonder why Article 1 is entitled "Luther and Nicolai," when no other reference to Nicolai appears therein. Article 4 refers apparently to hymn

45 as hymn 44, and to hymn 373 as hymn 372. In Article 18 a reference to Article 23 apparently means Article 19.

While these two volumes complement each other, they are not dependent upon each other; each can stand alone as a separate work. Both are important additions to hymnological

literature, and should be in every library that concerns itself with such matters.

Phillip W. Sims
Music Librarian
Southwestern Baptist
Theological Seminary
Fort Worth, Texas

Just before going to press *The Hymn* learned of the death of Canadian hymn writer A. J. Moir Waters of London, Ontario on February 15. An obituary will appear in our next issue.

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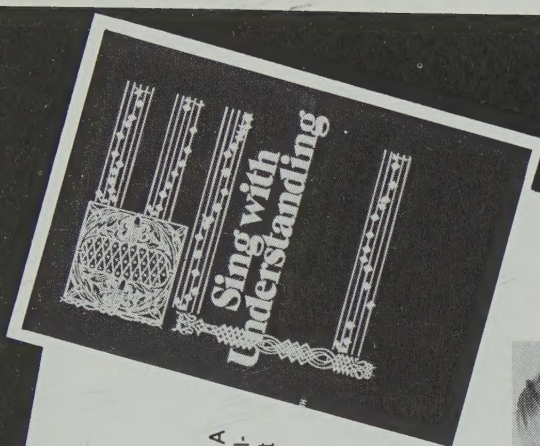
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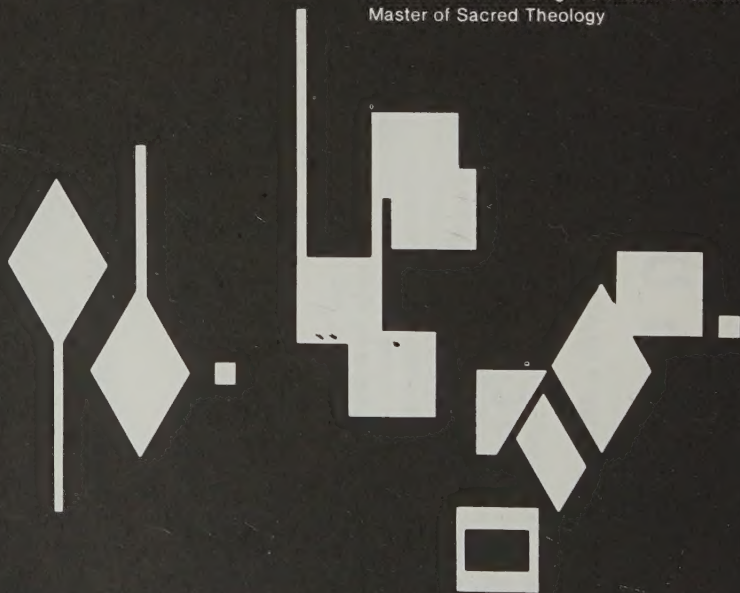
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